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THE QUEEN OF FASHION NEW YORK CITY.

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No. 2.



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Critique on Costume.



"COSTLY the habit as thy purse can buy
But not expressed in fancy;
rich, not gaudy,
For the apparel oft proclaims
the man."

THOSE words were written years ago, yet they apply with equal truth to the present day, and the advice contained in them should not be ignored. In this season, when Nature dons her most vivid colors, we feel induced instinctively to follow her example. If we followed Nature's laws a little more closely, and were not so prone to variety of costume, the result would be a more harmonious whole than is sometimes presented to view.

Nature repeats herself. The peacock does not exchange plumage with the jay, the canary with the robin, crowslips do not adopt the hue of the blue-bell—yet nothing in animal nor vegetable life is ever found precisely in duplicate. We, also, remain unchanged in form and coloring, except as the hand of Time presses on us with gradual touches. By what law, therefore, do we appear in red or blue, in green or brown, in violet or yellow?

Never can a woman be well dressed until she blends her toilette to be the complement of her form and color. Is she tall or short, slender or square, blonde or brunette? These points should be well impressed on her mind as the foundation on which to raise the superstructure of costume.

The owner of a long thin face poises over it a conical hat; a short square woman plants a flat mushroom on her head; a tall girl, with sloping shoulders, chooses a flowing robe; a round, fat lady wears a yoked blouse with waist-belt and high sleeves to detract from her height and accentuate her stoutness.

As to color—to harmonize with the complexion is the last thought that presents itself as desirable. Wreaths of violets were worn this Spring, all women donned them. Be the approved color moss-green, crushed-strawberry, Russian yellow, or turquoise-blue, it will be worn by a majority of women who must be *fashionable* if naught else. What a pity this is! Violets were not the only flowers April offered us. Why should we create a dame, dubbed Fashion, and blindly follow her caprices when Dame Nature beckons us with alluring finger?

During the last fifty years, Art and Science have made great strides; our houses and our gowns are immeasurably superior to those of our forefathers. They bought heavy furniture for their rooms, silks that would wear long for their wives and daughters. Our furniture combines grace of form and skill of workmanship with its utility; we prefer our gowns less costly in fabric and more frequently renewed. Science has combined with Art in mixture of colors, in fineness of texture, in variety of material, of which, when perfected, we are offered such a bountiful supply that if a woman is not well dressed, *she* alone is to blame.

Most women have a certain sum on which to dress, and when this sum is very small, the difficulty of presenting a good appearance is enhanced a hundredfold. Here Shakespeare's advice comes in as warning—because "the apparel oft proclaims the man," it is a duty to dress as well as possible, and this good effect is not so dependent on the money expended to bring it about as might at first appear.

Forethought and taste are essential. Whether we spend \$10. or \$50. on a gown, let us first select a color becoming to our

complexion, and then a style of make in harmony with our form. A girl often sees a friend in a becoming costume, and does not rest until she obtains a similar one for herself, but is disappointed; the result is not so favorable, the simple reason being the wearers are unlike.

Nothing is more true than the saying, "Fine feathers make fine birds," yet when the feathers are unbecoming to the wearer, how discordant to the eye are her looks! The texture of a gown may be fine, its adjuncts costly, but unless the whole harmonizes with the wearer, the eye and taste are offended.

The consciousness of being well-dressed gives a woman more social courage than beauty or talent, whether the gown be of costly silk or simple muslin; if it becomes the wearer she is "well-dressed," and armed with this impression (as conveyed to her by the glances of those she meets) she is the better fitted to battle with social emergencies. A smile of contempt is raised when a woman of middle age attires herself in the robes designed for "sweet seventeen;" a look of amusement crosses our face when a very stout dame encases herself in the tightest of garments; yet these same ladies would obtain admiration were their costumes selected to suit their years and their figures.

It may seem wrong to place the art of dressing on so high a pedestal. Many will declare our time might be better employed than in the study of our toilettes; yet as clothes are necessary to us, and the color, form, and cost of them a matter which affects others as well as ourselves, it is a duty to select them with due care. A little more thought expended at the beginning will save time and money in the end, in addition to securing an harmonious result; and our dress being our visible self, surely demands proper attention.

Comicalities.

"MR. OVERDUE," said his tailor, "I hear you are going to marry Miss Bullion. Permit me to congratulate you." "Mr. Schneider," said Mr. Overdue, solemnly, "thank you. And—allow me to congratulate you."

To the surprise of all his friends a very vain and selfish bachelor recently got married. "Really," said one of his feminine friends; "he was so deeply in love with himself that his marriage was little short of bigamy."

"EVER been to see Niagara, Naggett?" asked a City friend the other day. "Never been out of my own state," said Naggett. "Ah, but that is one of the things every one ought to see. Why, when my wife first saw it, it struck her speechless with surprise." "I'll go," said Naggett, solemnly, "and take Mrs. Naggett."

AN Irishman who was out of work went on board a vessel that was in the harbor, and asked the captain if he could find him work on the ship.

"Well," said the captain, at the same time handing the Irishman a piece of rope, "if you can find three ends to that rope you shall have some work."

The Irishman got hold of one end of the rope, and, showing it to the captain, said: "That's one end, your honor." Then he took hold of the other end, and, showing it to the captain as before, said, "And that's two ends, your honor." Then, taking hold of both ends of the rope, he threw it overboard, saying: "And, faith, there's an end to the rope, your honor!"

He was engaged.

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NEW YORK, OCTOBER, 1897.

No. 2.

Feminine Failings.

"TO find mock modesty, please apply to the conscious blush and the down-cast eye."

When I see a little damsel tripping along the pavement very demurely, with eyes shyly down-drooped, and a mien supremely unconscious of admiring glances, don't I know right well that that girl has seen every glance directed at her, and observed herself

Then I never think it genuine, when one tells a girl how lovely she looks, and she instantly replies, with a modest smile—"Oh! Mr. Jack, how can you think that I should be so conceited as to believe you! It isn't kind of you to make fun of me!"

She does not really think one is making fun of her, she is only summoning mock modesty to her assistance, so that she may inveigle a fellow into making protesting assertions. Ah! the cunning little darlings, don't I know their funny ways? And don't I love them the better for them? For, after all, women would be as

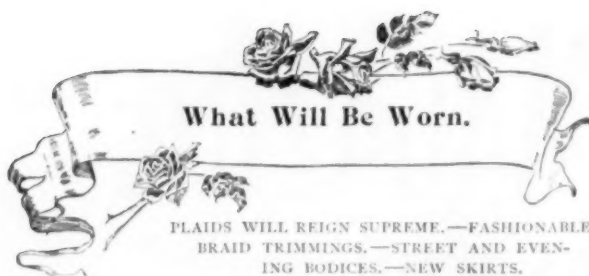


A GUEST ROOM AT THE ASTOR'S.

critically in the glass of every shop window. It is wonderful what a lot women can see when they aren't looking! And those pretty veiled eyes see the most of all. Mock modesty of that kind is a weapon in fair ladies' hands! It is like an assault and battery upon a mere unprotected male's heart when those veiled eyes are momentarily revealed to him in all their dazzling brilliancy. How challenging and wicked they can be.

far above us grovelling males as the unattainable stars but for these humanizing faults and failings. And what, indeed, is so altogether charming and infectious as the gay spirits of a fresh young girl. It is like the sudden burst of sunshine on a dark day. For youth is the playtime of life and gaiety is right and natural and helps to brighten this dull work-a-day world.

A. L. LEWIS.



THE end of this century would seem to form an epoch in the world of fashion, for gradually more and more do we see greater liberty allowed to individual taste, and full opportunity afforded those who can boast of originality of idea.

Cut, cut—that is the cry; be correct in your cut and you can wear what you like—flounces and furbelows, tailor-built gowns and rich toilettes—all alike are the mode, but over all is laid the "touch which makes them kin"—the mystery of mysteries, the all-powerful cut.

During the coming season plaids will reign supreme. Thus it is prophesied and the prophesy seems likely to be borne out by fact, for quantities of these gay materials are already offered for sale and surely never before were evolved such pleasing combinations of color. One entire plaid frock or a separate skirt or bodice should be found in every self-respecting, fashionable woman's wardrobe. But where figure or purse forbid this extravagance—for there is nothing one tires of so quickly as a plaid frock—a touch of the tartan may be easily introduced. The ubiquitous blue serge lends itself kindly to a folded belt of some more or less Scotch plaid, the neck to be adorned with stock to match; these to be supplemented by a green felt hat, lightly embellished with the plaid.

Last Summer it was rumored among swell dressmakers and other venders of fashion items that braid trimmings would be decidedly *passé* during this coming Winter as they had been literally "done to death," but this is far from being the case. Costumes with braid adornments will be seen in vast numbers. Trimmings are the order of the day and it is hard to displace braid as a stylish yet serviceable garniture for gowns of heavy cloth.

Skirts are decorated at the foot and, perhaps, at the hips with three to five rows. The seams are covered with a narrow width on a short skirt to give height or festooned rows are curved around the garment just above the hem.

Sleeves are trimmed cross and lengthwise, around the

epaulettes and occasionally only the seams. The braid should be sewed on with long loose stitches, avoiding that fulled appearance which comes from short stitches.

Length has become the order of the day in bodices at all events, ripples, box-plaited basques, postilion basques, long hip-pieces, coat effects and Russian blouse effects are seen on many of the latest cloth models while all varieties of vests, plastrons and yokes abound to the confusion of dressmakers and the utter delight of their more "dressy" customers.

Evening and house waists of silk, *mousseline de soie* or velvet are not to be left behind and are appearing in the fussiest and most elaborate styles. Very lovely are these new bodices with exquisite embroideries, or facings of satin, edged with passementerie, or frills innumerable of dainty chiffon or gauze. Even if there be few seams, yet so elaborate are the tucks and frills that the modern blouse contains as much work as two or three of those worn some years ago. Frills are used in various ways, but those crossing the back and front, are the most fashionable.

LADIES' COSTUME.

Waist, 4858—Skirt, 4853.

Very jaunty, stylish and becoming to both slender and stout figures is the costume here illustrated. Ladies' cloth in shades of golden brown and tan is used to make our handsome model which displays a smart bodice made with a tight fitting vest of the latter shade fancifully braided in brown soutache. The neck is cut out in a V in the usual tailor style and finished by pointed lapels and a rolling collar of the same material. The fronts are cut with single biases and turn over at the bust into handsomely shaped revers. The back is tight-fitting mode with the usual seams and has its centres extended into tiny square basques or coat tails. The modish skirt is cut with a narrow gored front and circular back. English tweed with a velvet vest and collar would also be very smart made up by this design, but serge, chevrot, novelty goods, zibeline, plaids and all the popular woollens can be used with success.

No. 4858.—Ladies' Tailor-Made Waist, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide, $2\frac{1}{4}$ yards 40 inches wide, or 2 yards 44 inches wide. Lining required, $2\frac{1}{4}$ yards; light material required for vest, $\frac{3}{4}$ yard; braid represented, $7\frac{1}{2}$ yards. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

Regular price, 25 cts; but, to our readers, only 15 cents.

No. 4853.—Ladies' Circular Skirt (with Front Gore), requires for medium size, $4\frac{3}{4}$ yards material 40 inches wide, $4\frac{1}{4}$ yards 48 inches wide, or $4\frac{1}{4}$ yards 52 inches wide. Length of skirt in front, 42 inches; width around bottom $4\frac{1}{2}$ yards. Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure.

Regular price, 25 cents; but, to our readers, only 15 cents.



McCall Bazar Patterns—Waist, 4858—Skirt, 4853

UP TO DATE IN EVERY RESPECT.

For description see opposite column.

Stylish Models for Little Boys and Girls.

No. 4847.—LITTLE BOYS' COAT.—This handsome little fellow is wearing a stylish coat of cadet blue cheviot trimmed with mohair braid. The pattern is cut with a straight double breasted waist fastened in front by two rows of smoked pearl buttons. The skirts of the garment are full at the sides, box-plaited in the centre back and hang almost straight in front. A belt of leather or of the coat material is worn about the waist to hide the seam. The natty cape is cut rather full and edged with a broad band of braid. A rolling collar finished in the same manner completes the neck. Bright red serge trimmed on the cape and collar with three rows of narrow gold braid and closed with military buttons would be very fashionable made up by this design as bright colors are to be so much in vogue this season.

No. 4874.—LITTLE BOYS' KILT SUIT.—Plaids are just as fashionable for little boys as they are for girls. Navy blue serge artistically combined with red and blue plaid woolen is employed to make this jaunty little suit which is cut with a full blouse waist fastening down the centre with four cloth covered buttons. The big sailor



McCall Bazar Pattern No. 4847

No. 4847.—LITTLE BOYS' COAT, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide, 2 yards 40 inches wide, or $1\frac{1}{4}$ yards 48 inches wide. Braid represented, $3\frac{1}{2}$ yards; buttons, 8. Cut in 3 sizes, 1, 2 and 3 years.

Regular price, 25 cents; but, to our readers, only 15 cents.

collar is cut away in a very graceful shape in front and forms the usual square effect in the back. The shield piece which fills up the V-shaped opening between the points of the collar is decorated in our model with a handsome nautical device embroidered in gold thread but it can be left plain if preferred. A convenient pocket, finished by two rows of stitching, is placed on the right side of the front. The full blouse sleeves are gathered into plain cuffs of plaid. The kilt which completes this handsome little suit is made with a broad box-plait in the centre front and the back and sides arranged with side plaits. Another combination suggested is a blouse of white silk worn with a kilt of plain navy blue cloth. Tweed, serge, cheviot, covert, broadcloth, or any plaided or checked material can be used for this design.

No. 4864.—CHILD'S DRESS.—This simple yet extremely dainty and effective little frock is composed of pale blue cashmere trimmed with narrow black velvet ribbon. The cunning baby waist is made with a full blouse front and jaunty tucked yoke arranged to form a point. The back, where the costume closes, is gathered. Full epaulettes trimmed with four rows of ribbon are placed on each shoulder.



McCall Bazar Pattern No. 4874

No. 4874.—LITTLE BOYS' KILT SUIT, requires for 3 year old size, for combination, 2 yds. plaid material 36 ins. wide for kilt, and $1\frac{1}{2}$ yds. plain material 36 ins. wide for blouse; if made entirely of plain material, 3 yds. 36 ins. wide, $2\frac{1}{4}$ yds 40 ins. wide, or $2\frac{1}{4}$ yds. 48 ins. wide. Cut in 2 sizes, 2 and 3 years.

Regular price, 25 cents; but, to our readers, only 15 cents.



McCall Bazar Pattern No. 4864

No. 4864.—CHILD'S DRESS, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide, $2\frac{1}{2}$ yards 40 inches wide, or $2\frac{1}{2}$ yards 44 inches wide. Narrow satin ribbon represented, 1 piece. Cut in 6 sizes, 2, 3, 4, 5, 6 and 7 years.

Regular price, 25 cents; but, to our readers, only 15 cents.

Characteristic Rooms of Famous English and American Houses.



TO a marked degree a room shows the character of its occupant. The subdued tones and perfect color scheme of one apartment bears mute witness to the artistic temperament of the owner, while the clashing tints and hit-or-miss style of decoration adopted in a second at once betrays the woman to whom all other definitions of the word harmony, aside from its musical significance, are alike undreamed of.

Even the least curious of mortals love occasionally to catch a glimpse of the interiors of other people's houses, find out how their neighbors are living, pass a mild criticism on the furniture, and muse awhile on the great truth that Josh Billings so graphically expressed when he said "Some folks is just as queer as other folks."

If most of us show this keen interest in the domestic affairs of women in the same social scale as ourselves, how greatly is the feeling intensified when its object is a celebrity, a lady of noble birth, or a leader of fashion renowned in two countries for wealth and beauty. The society editors of our daily papers cover col-

was to be placed. That it often happened to be good artistically was a matter of chance or because the designer was skilled in his craft. This was a subject about which our forefathers never troubled their heads, having in their own estimation, at least, much more weighty concerns to ponder upon. But in these latter years of the Nineteenth Century, the old love for the beautiful and harmonious that flourished in far off Greece when the world was young and fresh, has once more become strong within us. In this second childhood, as it might be termed, of old Mother Earth, she has again returned to the tastes of her youth. We may not, perhaps, express ourselves so grandly and simply as did those masters of the beautiful, the Greeks. Life is more complicated to-day; we seem to have an inherent fondness for elaborate detail and so our schemes of decoration are more ornate and less impressive, but at the same time less cold and altogether more cheerful, more companionable, if one may use the word in this sense, than were the classic decorations of the past. Art is no longer a thing entirely apart from our daily life, a feature of picture galleries, French cathedrals and foreign statuary. We have popularized and brought it down to embrace the minutest details of the most modest dwelling.

The woman of fashion, or if she distrusts her own taste her decorator, gives as much thought to the color harmony of her wall hangings, carpet and curtains as she does to planning the outside of her new mansion.

Our millionaires have become patrons of the arts, the interiors of their town and country places are as perfect as taste and an unlimited command of money can make them. A beautiful example of modern artistic decoration is shown in our illustration on the title page "A Guest Room at the Astor's." This charming apartment is in the country house of John Jacob Astor at Rhinecliff on the Hudson. The flowered hangings of the soft toned walls match exactly the English chintz that forms the coverings of the furniture, while the carpet of a slightly different pattern, still carries out the scheme of color. The shapes of the various articles of furniture will certainly appeal to all lovers of the beautiful. The Empire bed with its round bolster and damask spread, the *chaise longue* at its foot with its petticoat-like valance and comfortable pillows, the effective centre table and graceful lamps form a *tout ensemble* that betrays the skillful decorator. When it is remembered that this is but one of dozens of guest rooms



A ROOM IN THE OLD WASHINGTON IRVING HOUSE, NEW YORK.

Elsie De Wolfe's Bed Chamber.

umns of each weekly edition with gushing articles descriptive of Mrs. Vanastorbilt's new pink and white Marie Antoinette boudoir or empire bed chamber, and we read and envy, wishing idly for a Fortunatus purse of our own, or if of a cynical turn of mind we murmur the old quotation "What fools these mortals be," that is just as true of the man or woman of to day as it was when penned by that greatest of all dramatists three hundred years ago. We shake our heads sagely and fancy that if we had the spending of a huge fortune, we should have something better to show for it than *Louis Seize* decorations and such like gimcracks; and yet which one of us invariably disburses even a small share of this world's goods with entire discretion, and with enormous revenues at our disposal, perhaps—who knows?—*O vanitas vanitatis!*

Forty or fifty years ago, in America, at least, household art was a thing unknown. Men furnished their dwellings on the same principal that they bought their clothes; if they were rich, every thing was abundant and the best of its kind and if they were poor they got along with as little as possible. A certain chair or table was chosen because it was "the mode," because it was made of some particular sort of wood, or perchance for motives of general utility; never for the reason that it would harmonize perfectly with its surroundings or was suited to the apartment in which it

of that beautiful chatelaine young Mrs. Jack Astor, as she is called by Society, one gets perhaps a little idea of the luxury that surrounds our "plutocracy." The Rhinecliff place is one of the smallest of the Astor mansions, the Newport house and the city palace on Fifth Avenue both surpassing it in size and magnificence.

To form a perfect contrast, the other American apartment, illustrated in this article, is chosen not from one of the gorgeous habitations of our "Four Hundred," but from a much simpler and less pretentious mansion. The quaint yellow, three story brick house, once the property of that most genial of authors, Washington Irving, is situated in a quiet old fashioned neighborhood in New York-city. Its rather plain exterior shows no sign of the delightfully arranged interior which has been given it by its present occupants, Miss Elsie De Wolfe the actress, and Miss Elizabeth Marbury the play broker. These two charming women have quite metamorphosed the delightful old place. Miss De Wolfe's own especial sanctum and bed chamber was thought the most characteristic apartment of the house and was therefore chosen for our illustration. Its perfect arrangement is at once apparent to the most casual observer. The wall hangings, window draperies, furniture coverings, bed curtains and spread are all of

the same quaintly figured stuffs. The simple but artistic furniture of an old French design, the antique prints that adorn the walls and the eminently modern photographs and knick-knacks with which the tables are strewn combine to make one of the pleasantest and most restful apartments of a house crowded with beautiful rooms.

English houses are noted for the homelike quality that pervades them. Whether in palace or villa, no matter how costly or inexpensive the furnishings may be, the same familiar touch is seen. The apartments have a lived-in appearance as if they formed the habitations of people who loved them and impressed their individuality on the most inanimate objects. It cannot be denied that these same rooms are often lacking in taste, often the very reverse of artistic, but they are sure to possess to a marked degree the aforementioned homelike touch.

The house of the Baroness Rothschild, who belongs to that great family of bankers that have often decided the question of peace or war in Europe by their willingness or disinclination to extend a loan to an aggrieved nation, is situated in one of the best residential portions of London, 148 Piccadilly. The Baroness is known as an art patron and possesses some notable canvases; a fine example of Greuze, a skating scene by Cuypt and a choice De Hoope may be mentioned. She also has a passion for old china, carved ivory, silver cups dating back to the 14th. and 15th. centuries and other articles of "bigotry and virtue" too numerous to mention. The arrangement of the furniture in her cosy boudoir and especially the clever way in which the pictures are hung may possibly suggest ideas of decoration which bright women will not be slow to appropriate to their own advantage.

The north side of Pall Mall in St. James' Park is nearly all occupied by the lofty mansions of Carlton House Terrace. They cover the site of Carlton House, the palace of Frederick Prince of Wales, father of Geo. III. and also for many years the residence of Geo. IV. when Prince of Wales. Perhaps the most imposing of these dwellings is the town house of Lord Lonsdale. It is fitted up elaborately but in a rather stately and old fashioned style. The room dearest to the heart of almost any woman and especially sacred if she be of English birth, is her boudoir. Lady Lonsdale's boudoir is embellished with curiously carved white woodwork, dividing panels of deep tinted brocade. The dressing table is a creation in itself with its draperies of silk and lace, its silver candlesticks and folding mirrors.

Does my lady ever think as she bedecks herself for some fashionable function, in the midst of all this luxury, of the former owners of the ground, the eccentric, but luxurious, Prince Frederick



BOUDOIR OF THE BARONESS ROTHSCHILD.

and his grandson Prince George (afterwards Geo. IV.), friend of Beau Brummell and all the dandies and wits of his time, who both held many a gay revel at the old Carlton House?

The original palace stood opposite what is now known as Waterloo Place, and the court yard was divided from Pall Mall by

a long range of columns, handsome enough in themselves but supporting nothing. A famous couplet written about them ran:

"Caro colonne, qui state qua?
No papiano in verita?"

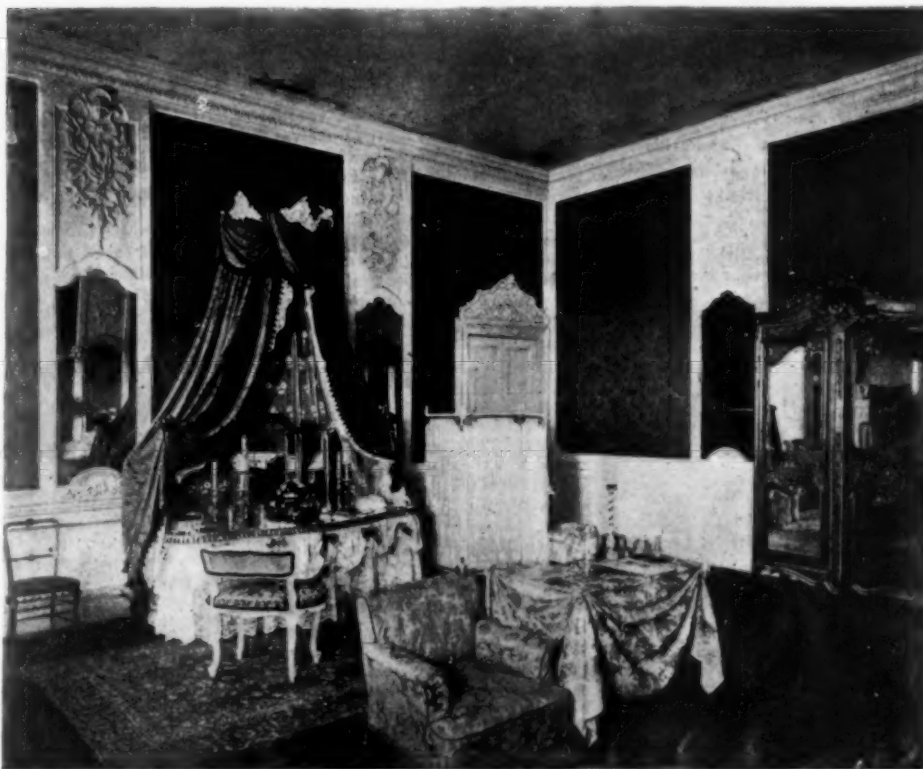
Some one once cleverly translated this as follows:

"Dear little columns, all in a row,
What do you do there? We don't know."

Geo. IV. when Prince of Wales, had many gorgeous entertainments at Carlton House. In 1811 when he was made Regent he gave a grand supper to two thousand guests. A stream of water sparkling with gold and silver fish was arranged to flow through a marble canal across the central table of the dining hall.

In imagination one sees the gay company of lords and ladies, beaux and belles attired in all the bravery of the exquisite fashions of the day, but as the wine goes round and the toasts are drunk the guests notice that the German Princess is missing; the neglected wife of the host has not even been invited to the great banquet.

E. B. C.



LADY LONSDALE'S BOUDOIR, CARLTON HOUSE TERRACE.

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New York.

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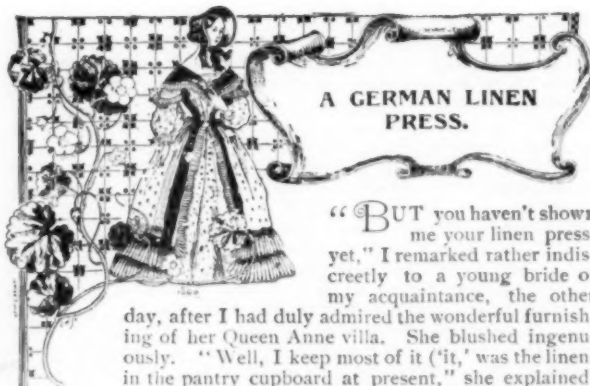


"**N**OW are the fashions made?" a lady once asked of a leading Parisian couturier. For answer he took up a book of old plates. Opening to a page depicting the latest mode under the unfortunate Louis XVI., he said that the artists of his establishment would sit for hours with these designs before them, not to copy but to supply inspiration. In some cases, he added, fashions were launched in the strangest manner. He happened to possess a queer old engraving of a beautiful young lady wearing a large hat, trimmed with flowers of an enormous size. In fact, these adornments were enlarged to three times their ordinary dimensions. Sara Bernhardt chanced one day to see the picture, noticed the hat and seized upon the idea for her head-dress in "Gismonda" and *voilà la mode lancée!* All the flower makers in Paris were soon kept busy manufacturing artificial blossoms three or four times their proper size, and the style endured for a whole Winter.

From New York to Chicago is a long distance, for that reason and for the convenience of our thousands of customers we have opened a branch office in that city to supply the ever increasing demand for our patterns in the West.

To the woman who values her appearance and would keep pace with the ever changing styles, our patterns are an absolute necessity. We employ none but the best artists and designers and can guarantee that the fashions issued by us are up to date in every particular. So in order to supply our Western customers at the shortest possible notice, we have established this branch office at 189 Fifth Avenue. Orders will receive the same prompt attention that they do in the New York office, where we make a point of mailing patterns the same day the order is received.

Our cover this month is adorned with an effective photographic reproduction of the beautiful young actress Miss Anna Robinson. The pose of the head is striking, while the delightful plumed hat the young lady is wearing may furnish a useful hint for the Winter head-gear of some one of our readers.



"**B**UT you haven't shown me your linen press, yet," I remarked rather indiscreetly to a young bride of my acquaintance, the other day, after I had duly admired the wonderful furnishing of her Queen Anne villa. She blushed ingenuously. "Well, I keep most of it ('it,' was the linen) in the pantry cupboard at present," she explained, "and some on the top shelf of the spare room wardrobe. You see, the piano and that lovely cosy corner were so expensive, that when it came to a linen press, we didn't really feel inclined——" the rest was silence. Now this was exactly as it should not be, for how can the mistress of any household, large or small, keep a watchful eye on table-cloths or sheets that have only the most uncertain of dwelling places? German housewives are still ahead of us in some of the departments of domestic art and in nothing more so than the care and management of linen. Probably this is because young girls, as soon as they leave school, begin to lay up stores of fine household linen against the day of marriage, and naturally when they are settled down, the linen-room becomes a matter of prime importance. A very charming German, showed me her napery press with evident pride, lately, and explained that she devoted one morning in the week entirely to keeping it in order. I could easily believe this when I looked at the half-dozen broad shelves which lined one side of this ideal linen-room, and admired the piles of snowy damask, tied with narrow ribbons of various hues. That these ribbons were not entirely decorative I soon learned, when my friend told me that she used them to distinguish various sets of linen, one from another. Thus each table-cloth was tied with the same color of ribbon as its twelve corresponding napkins, and a like rule applied even to sheets and pillow-slips. By the way, I noticed that not one of these was defaced by being marked with ink—even the towels and pillow-cases for the servants' use being beautifully embroidered with the monogram of the lady of the house.

I would suggest that there is no reason why every woman should not rejoice in her own well-arranged linen room; for although the golden day of female architects has scarcely dawned, there are very few houses where a tiny room cannot be converted into a napery press. The three essentials for a satisfactory one are: 1. Good ventilation and lighting. 2. Plenty of shelves. 3. Ample space to walk about in. There is an old-fashioned charm about the care of beautiful linen which the dainty housewife cannot fail to appreciate, and surely the accumulation of finely-woven napery is every whit as interesting as, and a good deal more useful than, collections of blue china, stamps, or—baggage-labels. Yet these have their vogue.

A pile, of what looked like very large and handsome towels turned out to be *überhandtucher*, or cover-towels; and this idea of hiding an unattractive feature of our bedrooms with daintily-worked cloths must appeal to the woman who loves order. A cover-towel which I particularly admired had a very Teutonic looking border of red and blue cross-stitch, whilst the large monogram was carried out in those quaint-looking letters we call Old English. For the benefit of practical housewives, who would like to make the addition of cover-towels to their possessions, I may mention that these should be at least three quarters of a yard wide and proportionately long, and that only one end is adorned with drawn-work or embroidery, as the case may be. I could write pages descriptive of the colored tea-cloths of satin-like surface, the wonderful doilies, and the exquisitely worked table-centres which that ideal linen-press contained, were space not exhausted.



THE NEW TWICE-AROUND WINSOR TIE. — For description see page 57.

The Etiquette of Mourning.



THOUGH it may, and perhaps does, sound somewhat incongruous to use the word etiquette in connection with mourning, there is really none other that does as well, for there are, and always have been, certain forms and customs in the matter which most people like to follow, not only out of love and respect for those who have passed before them into the Silent

Land, but also towards the friends and relatives who survive them. A few may, now and again, rail at old customs, but none, we are sure, would do so if they remembered that love, respect, sympathy, kindness, and consideration for the feelings of others are the sources from which these and so many other old usages have arisen.

For a widow, the regulation period as prescribed by custom is two years. During the first year and nine months crape is worn, and for the last three, black without crape. After the two years, it was the custom for a widow to wear half mourning for two months, but this is now seldom done, black without crape having almost taken the place of half mourning, both with widows and others. Jet trimmings are not worn with crape by widows, but are worn by them with black without crape. Lawn cuffs and collars are also worn. The length of time that a widow withdraws from society varies according to individual feeling, but the prescribed custom is that she should neither accept nor issue invitations during the first year of widowhood, and should only visit her near friends and relatives. For parents and children, the regulation period to wear mourning is one year—during the first six months black with crape, and for the last six, black without crape. For grandparents, the longest period prescribed by custom is nine months, but many persons now shorten the time to six months, which is also the time during which mourning is worn for a brother or sister. Of these six months, black with crape is worn for three, and black without crape for the remainder of the time. For aunts and uncles, nephews, and nieces, the longest regulation period is three months, and the shortest is six weeks, and during either the longer or shorter period black only—that is, without crape—is worn. For cousins, the longest period is six weeks, and the shortest one month. The periods of mourning are just the same for one's husband's relatives as for blood relations, and for a daughter or son-in-law it is the same as for a son or daughter. For complimentary mourning the length of time varies from one to three weeks. Parents and children do not

enter into society for the first two months of mourning, nor do they attend balls and dances while wearing crape; but the seclusion for a brother or sister from general society is only from one month to six weeks, for grandparents from three weeks to a month, and for uncles and aunts from a fortnight to three weeks.

E. M. B.

An Invalid's Bed.

A BED in which an invalid has remained all day is sure to have become hot, wrinkled, and generally uncomfortable by night. The bed should be re-made and the upper sheet exchanged for a cool, aired one. This change can be easily effected by using two sheets, one for day and one for night, and does not in any way exact washing them every day. The air of the room should be changed as thoroughly as possible, and the different articles of household furniture changed and freshened up to rest the sick eyes.

LADIES' COSTUME.

Blouse, 4879—Skirt, 4853.

A particularly smart and serviceable gown is shown in our illustration. The bodice is made with a slightly full front fastening with three stylish braid ornaments a little to the left of the centre. The neck is cut out in a V, finished by sharply pointed lapels and a handsomely shaped rolling collar. A jaunty ripple is sewed onto the waist line. The belt worn may be either of leather or the same material as the costume. The sleeves fit perfectly and possess a becoming amount of fullness at the shoulders. In our model a linen collarette and natty satin tie give the finishing touch to this exceptionally smart gown, but a tiny vest piece of gathered chiffon, net, silk or even the dress material may be substituted if preferred. The handsome skirt, whose stylish braid trimming is sure to recommend it to our readers, is arranged with the gored front and circular back laid in fan plaits that will be so popular this season. Serge, broadcloth, covert, cheviot, reps, plaids, fancy suitings or imported novelties are appropriate for this design.

No. 4879.—Ladies' Blouse Waist, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide, $1\frac{3}{4}$ yards 40 inches wide, or $1\frac{1}{2}$ yards 48 inches wide. Braid represented, $4\frac{1}{2}$ yards; olives, 3. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 25 cents; but, to our readers, only 15 cents.

No. 4853.—Ladies' Circular Skirt (with Front Gore), requires for medium size, $4\frac{3}{4}$ yards material 40 inches wide, $4\frac{1}{4}$ yards 48 inches wide, or

$4\frac{1}{4}$ yards 52 inches wide. Length of skirt in front, 42 inches; width around bottom, $4\frac{1}{2}$ yards. Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure.

Regular price, 25 cents; but, to our readers, only 15 cents.



McCall Bazar Patterns—Blouse, 4879—Skirt, 4853

LADIES' STREET COSTUME.—See description in opposite column.



Fashionable Dress Goods and Trimmings for Your New Costume.

WHAT particular style of Autumn or Winter gown will best suit her face and figure is the most important question of the month to the majority of womankind and next to this comes the choice of material. To the first difficulty the handsome fashion plates and timely suggestions contained in this number are especially addressed, while the following article should afford no little help towards the solution of the second.

Plaids deserve first mention as there is a perfect craze for them at present. They are seen in all the old clan designs as well as numerous new combinations of color, harmonious or startling as the case may be. Woolens, silks and velvets all participate in plaided effects. Velvets in particular are especially smart in these new designs and are being used by up to date modistes for stock collars, girdles and vests, especially for the latter.

There is no longer any room to doubt the position that velvets will take among the Winter's garnitures. The plainer dress materials in woolen goods now favored by fashion require a rich trimming, for which velvets are better adapted than any other article. Plain velvets will be first favorites and after these the fancy varieties. Velvets are also to be greatly used for jackets, capes, Russian blouses and entire costumes.

Cashmeres which have for a long time been neglected are again appearing as novelties. Among the rich colors shown in this material the greens and other deep tones are the favorites, but red is also popular, particularly a tone that is somewhat deeper than the ordinary wine color.

Mixtures with light-toned tuftings in very tasteful colors will be much used for elegant street costumes.

Tailor-gowns are being made of tweeds, serges, coverts, cheviots, the new repped woolens, broadcloth and a few rough novelties, but plain and smooth materials are decidedly the most favored and are always in better taste, combine better with all varieties of trimmings and are chosen by the best dressed women.



McCall Bazar Patterns—Blouse, 4846—Skirt, 4781

A DAINTY TOILETTE.—See description in opposite column.

Many novelties in fine woolens or silk and wool mixtures or French cashmere are shown with artistically colored borders. This bordering is being used to trim the hem of skirts, form revers of waists, etc.

Bengaline, Ottoman silk, faille Francais, and all silks of like nature are in demand this season. Bengalines are shown in all the latest Winter shades and will be used for separate skirts, trimmings and entire costumes. They are very smart and rich looking combined with velvet and passementerie.

Gros-grain brocades will surely appeal to all lovers of handsome silks. They come in all the new color combinations but are especially pleasing in black grounds scattered over with pale blue conventional designs.

Rep ribbon is one of the latest and most attractive of the season's novelties. It was first brought out in Europe where it created a great *furor* and is just being introduced into this country. It is made in a sort of poplin cord weave, but much smaller cord and more pronounced than the gros-grain. Castor, beige and jockey are the most fashionable colors.

LADIES' COSTUME.

Waist 4846—Skirt 4781.

One of the fashionable Russian blouse costumes is shown in this design. Purple velvet with trimmings of jet passementerie is employed for the bodice while black brocade is chosen for the skirt. The blouse is made with a gathered front, fastening on the left side where it is cut in two big scallops at the bust and edged with jet from neck to waist line. The back is in one piece with its slight fullness confined by plaits. A scalloped ripple completes the lower edge while a belt of the passementerie is worn about the waist to conceal the seam. The shaped band collar displays three stylish outstanding tabs. The skirt which is worn with this handsome toilette is a design especially intended for silks and other narrow width materials. It is cut with eight gores and displays a gathered back. A blouse of one of the new figured taffetas would be very *chic* and attractive combined with a skirt of black bengaline.

No. 4846.—Ladies' Russian Blouse, requires for medium size, $2\frac{3}{4}$ yards material 36 inches wide, $2\frac{1}{2}$ yards 40 inches wide, or $1\frac{3}{4}$ yards 52 inches wide. Lining required, 2 yards; braid represented, 7 yards. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 25 cts.; but, to our readers, only 15 cents.

No. 4781.—Ladies' Eight-Gored Skirt (suitable for silk), requires for medium size, $9\frac{1}{2}$ yards material 22 inches wide, $8\frac{3}{4}$ yards 27 inches wide, or $7\frac{1}{4}$ yards 36 inches wide. Lining required, 6 yards. Length of skirt in front, 42 inches; width around bottom, $4\frac{1}{2}$ yards. Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure.

Regular price, 25 cts. but to our readers, only 15 cents.

To Walk Gracefully.

Hints for Improving the Carriage.



HERE are comparatively few women who are really graceful in movement, as one easily notes by observing the passers-by in any street, even where beauty and fashion are largely *en evidence*. Most people either "slouch" along, or they "travel" or "tramp," or perhaps even "prance," so that the few who have learned to walk are a real refreshment for the eye to rest upon.

Grace is not by any means most often seen among fashionable folk, for it consists in ease of motion, and fashionable people are often cramped by garments and conventions into most awkward stiffness. For gracefulness of carriage French peasant women, who are accustomed to carrying weights on their heads, are deservedly noted. In the effort to keep the balance of the burden they are carrying these women train all the muscles of the body in order that they may walk smoothly and steadily, and the result is a queenly carriage which many a great lady might envy.

To attain a graceful carriage, much may be done by practising walking with some object on the head—a little cushion, a book, or even a light board would do—and certainly all young people should learn dancing, and, if possible, fencing. These exercises produce firmness and flexibility in the limbs, and the power of sustaining balance.

Combining Colors and Materials.

THE art of perfect color combination forms the secret of success of nearly all the most famous of the French modistes and is often the principal stock in trade of their imitators on this side of the water. Most women think that because two or three colors are fashionable, they can consequently be introduced on the same gown. The result is a startling and oft times unhappy contrast. For instance, brilliant shades of purple and scarlet have been greatly in demand this last season and many dressmakers have used them together. Now this seemingly garish combination may be made most artistic, if the following simple rule is borne in mind, *i. e.*, masses of brilliant color placed close together are hideous, but just a touch of one shade daringly introduced upon a gown of another often has a most happy effect. As the next Winter is to see a great revival in the use of trimming materials it is well to note and ponder upon this useful hint.



McCall Bazar Pattern No. 4852

For description see opposite column.



McCall Bazar Pattern No. 4861

MISSSES' COAT.—Dark blue kersey with trimmings of black braid made this smart and serviceable jacket. It is cut with a straight double-breasted front fastened by two rows of smoked pearl buttons. Novel patch pockets are placed on each side just below the waist-line. The stylishly shaped cape is handsomely trimmed with braid and finished at the neck by a well-cut high collar that flares slightly at the top. The sleeves are made in the usual coat style. The back is tight-fitting and finished with a stitched lap.

Black cheviot with cape and collar of velvet trimmed with two narrow bands of Astrakhan fur is another appropriate combination of materials suggested for this design.

No. 4861.—Misses' Coat, requires for medium size, $2\frac{1}{4}$ yards material 40 inches wide, 2 yards 44 inches wide, or $1\frac{1}{2}$ yards 52 inches wide. Braid represented, 6 yards; buttons, 6. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years.

Regular price, 25 cents.; but, to our readers, only 15 cents.

LADIES' WAIST No. 4852.

Very *chic* and stylish is the neat little bodice displayed in our illustration. It is cut with a tight-fitting front trimmed with an added rever of velvet laid over a larger one of the dress material, both being sewed under the edge of the front, which is finished off by a band of silk gimp. The same garniture also trims the outer rever, collar and the bottom of the waist. A straight band collar, prettily faced with velvet, is placed around the neck. The sleeves are made with shaped under-arm pieces and have their outer portions artistically caught up at the tops to simulate puffs and are completed at the wrists by jaunty flaring cuffs. The back of the bodice is tight-fitting and has its centre pieces extended below the waist line to form the plaited basques now so popular. The seams may be trimmed with gimp as illustrated or left plain according to fancy.

Woolen plaid made with a centre rever of black velvet and an outer rever of plain Ottoman silk of the dominant color of the plaid would be extremely smart cut by this pattern.

No. 4852.—Ladies' Waist, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide, $2\frac{1}{2}$ yards 40 inches wide, or 2 yards 48 inches wide. Lining required, 2 yards; velvet represented, $\frac{1}{2}$ yard; braid passementerie, $6\frac{1}{4}$ yards. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

Regular price, 25 cents.; but, to our readers, only 15 cents.

Milady's Fall and Winter Wraps.

New Designs in Coats and Capes.

AFTER making a round of the big cloak houses and getting the ideas of several fashionable tailors, I have come to the conclusion that the woman of fashion will have no reason to complain of lack of variety in the outer garments designed for her adornment. To begin with, all jackets are cut two or three inches longer than was the case last year. Many of the new models are about 28 inches from neck to hem, and some extreme novelties measure from 30 to 38 inches, reminding one forcibly of the three-quarter length jackets of half a dozen years ago. Sleeves are small, backs are laid in flat plaits, and often an added hip-piece is sewed onto the garment below the waist line to give it the required length. In this case the front is always tight fitting. A great deal of trimming is seen and a wide latitude given to individual taste. Fancy braids, silk frogs, French cords, strapping or garnitures of velvet, passementerie and fur are all to be in evidence.

One new jacket that especially struck my fancy was of black broadcloth. It had a semi-tight fitting front with four large smoked pearl buttons on left side only, and tight-fitting back with strap seams. A pocket was at either hip. The collar was high, slashed, inlaid with black velvet, and the lining was of black satin. Tan kersey was used for another smart coat cut with a straight front and tight-fitting back. The sleeves and high collar were fancifully trimmed with row upon row of black silk soutache, while a garniture of French cords in long loops, held by graceful silk ornaments, was placed upon the bust.

Popular as are the coats, capes are still holding their own. I was shown a very pretty cape of "new blue" kersey. The back, which fell in plaits, was belted with a wide velvet band and smoked pearl buckle. There were nine rows of black braid running up the back, and three around the sweep. The front had an inner vest of black velvet. The high collar was of the same material.

BETTY MODISH.



McCall Bazar Pattern No. 4873



McCall Bazar Pattern No. 4872

LADIES' JACKET.—What could be more stylish than this smart tight-fitting coat handsomely trimmed with braid? It is cut with a gracefully curved front, fitted by single biases. The back displays the usual seams. In strict accordance with the very latest fashion, a shaped hip-piece, laid in modish plaits in the back, is sewed on at the waist line. The high collar fits perfectly and forms a most becoming frame to the face. Myrtle green broadcloth natively trimmed with fancy braid was used for our model, but kersey, cheviot, bouclé cloth, novelty goods, etc., may be used for this purpose.

No. 4872.—Ladies' Jacket, requires for medium size, $2\frac{1}{4}$ yards material 40 inches wide, $1\frac{1}{4}$ yards 48 inches wide, or $1\frac{1}{4}$ yards 52 inches wide. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 25 cents; but, to our readers, only 15 cents.

LADIES' RUSSIAN BLOUSE—No. 4873.

A stylish novelty that will be sure to appeal to all fashionable women is shown in our illustration. Plum colored cashmere, trimmed with velvet of a darker shade, was used for our model. The blouse front, sides and back are cut in one piece, without seams of any sort. The closing is formed on the left side in the usual manner of Russian blouses. The fullness of the front and back is gathered into the waist line and slightly overhangs the belt which, in the illustration, is composed of velvet. A big collarlette trims the shoulders effectively. A band collar completes the neck. The sleeves are very graceful, being made with shaped under-arm pieces and full upper portions artistically caught up at the tops to simulate draped puffs. Either silks, velvets or woolsens may be used for this pattern.

No. 4873.—Ladies' Russian Blouse, (with Fitted Lining), requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide, $2\frac{1}{4}$ yards 40 inches wide, or $1\frac{1}{4}$ yards 48 inches wide. Lining required $1\frac{1}{4}$ yards; buttons, 2. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 25 cents; but, to our readers, only 15 cents.



WHAT an inexhaustible subject is headgear. Scarcely have we finished applauding the charm and grace of waving plumes and drooping osprey, than we are imperatively requested to consider the merits and decorative power of wings. That the latter will be the leading note of the early Winter models, there seems no possible shadow of doubt.

The imported novelties are just beginning to arrive. Lower Fifth Avenue is busy with millinery openings and less aristocratic streets are following suit with great rapidity.

Decidedly the novelties of the season are hats of the Tam-o'-Shanter description. They are most fancifully varied in design, in fact, even plain felts are included among their number. Tams or *berets* are being made in various combinations of silk fabrics, velvet, chenille, horsehair, and all kinds of pliable materials, including embroideries; and the disposition to turn up one side of the brim seems to be the most prevalent feature.

In toques also this same inclination is observable; and, moreover, in addition to many clever voluted brims there are to be noticed various new devices of crown tops. It is undoubtedly among toques that are to be found the greatest novelties. I will also note that a fair increase has taken place in the head size of the new toques, and some shapes may now be said to fit.

Outside of Tam shapes many other hats are provided with a soft crown of some drapery or *chiffonné* design; this is a new departure that may perhaps bring another change in the shape of crowns. Brims are as a generality of a fair width, and mostly upturned on one side, as can be seen by the illustrations of the latest shapes in the present number. It seems that the upturned back is entirely left out for the Winter season.

Fig. 1, is a smart hat of navy blue felt bound with silk of the same shade. Fig. 2, is one of the latest shapes in "picture hats." This *chapeau* is intended for a heavy trimming of velvet, plumes or wing novelties and is destined for a wide popularity. Fig. 3, shows a jaunty felt of the fashionable iris green color. It is turned up sharply on the left side and bound all around with silk ribbon.



FIG. 1.

In the way of garnitures, feathers are the natural ornaments for Winter fashions: both ostrich and fancy feathers are abundant on the new hats. Of ostrich, long plumes have the preference over the shorter tips: 12 to 16 inch plumes are the average lengths now

used, though those of 20 to 30 inches are met with frequently enough. Larger quantities of colored plumes are seen, but black and white are always predominant, and will consequently be most used.

The demand for fancy feathers is increasing: quills have been replaced by wings and, to these, there have been added various clusters of satin and other feathers, which have composed motifs and montures in the form of aigrettes, palms, and bandeaux. These and other fancy novelties have since been completed with osprey and heron threads, gaura crest, marabout down, burned peacock's eyes, and artificial antennae. White and grey birds are much in favor, such as pigeons, doves, sea swallows, minutas, pierre-garins, and small sea-gulls. All medium sized birds are likely to be used, both natural and artificial.



FIG. 2.

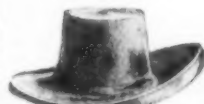


FIG. 3.

Three beautifully trimmed models from the best Paris houses are shown on this page. The new shape with the "Tam" crown which forms the subject of our first illustration is a very expensive creation of Mme. Félicie Crétien. The *beret* or "Tam," as we should call it, of silver grey felt is trimmed with a grey plume on the top, and two on the side secured by a black velvet bow and rhinestone barrette—another plume at the back is also fastened by a black velvet bow.

The stylish Winter hat shown below, is simpler in design but sufficiently smart to delight the most fashionable woman. It is silver grey felt edged with heliotrope velvet, and trimmed around the crown with a torsade of the same velvet, forming loops on the left, and a bow in front secured by a rhinestone brooch; a white and beige pigeon garnishes the inside of the left brim; and the underneath brim is filled up with rosettes of heliotrope moire silk and velvet.

The artistic toque is of Jacqueminot-red velvet entirely draped, trimmed with two large rosettes of rose velvet, secured with rhinestone brooches, one at the back, and the other on the left, to accompany a bunch of black osprey. Both this and the preceding hat are from the atelier of Mme. Josse.

The popular shades for millinery purposes this season will be blue purples, red purples, blue and yellow greens, dark and yellow greens, reds, dark and bright, greys also, but the regnant colors will be beiges and browns. The fawn and castor tints

will lead especially in millinery. These are not the popular shades with the masses as yet, but they will be the colors chosen for handsome hats by swell milliners. Tans and browns are always strong popular favorites when they are in vogue. All classes like these tints. They are natural and refined and harmonize well with any color.

For many of the handsomest Winter hats gold and silk bordures form rich trimmings. Dull gimps and plate in various metal effects in combination with bead and spangles alternate in varying forms. Of especially beautiful effect in these is the iridescence of the metal thread. Gold bordures and appliqué are interspersed with beads of glass, wax or metal. Colored flowers in various forms are seen in combination with beads, and color effects are obtained in blue and red. Really artistic designs are noted in hand-made gold guipure laces with combination of colored silk patterns. Good combinations are also found in colored silk gimps.

ELISE MAURY.



A NEW SHAPE.



A STYLISH WINTER HAT.



AN ARTISTIC TOQUE.

Fashions for Little People.



McCall Bazar Pattern No. 4869

GIRLS' DRESS.—Silk and wool novelty goods were used for this charming little frock which is suited either for best or school wear according to the materials employed for its development. The bodice is made with a box-plaited front, trimmed with a novel yoke of velvet, sewed into the shoulder and under-arm seams, while full epaulettes of the same rich fabric fall over the stylish sleeves. A plain band collar, trimmed to correspond with the yoke, is placed about the neck. The full gathered skirt is sewed onto the waist. Plaid woolen with a yoke of black velvet, edged with a knife plaited frilling of plain silk matching the most prominent color of the plaid, would be extremely fashionable for this design.

No. 4869.—Girl's Dress, requires for medium size, $3\frac{3}{4}$ yards material 36 inches wide, $3\frac{1}{4}$ yards 40 inches wide, or 3 yards 44 inches wide. Silk represented, $\frac{5}{8}$ yard; ribbon, $2\frac{1}{2}$ yards. Cut in 6 sizes, 7, 8, 9, 10, 11 and 12 years.

Regular price, 25 cents; but, to our readers, only 15 cents.

GIRLS' LONG COAT, No. 4848.

One of the most becoming garments a little girl can possess is a handsome cloak or *pelisse* for Autumn or Winter. Brown Ottoman silk is the material shown in our illustration, but all kinds of cloth, velvet, velveteen, corduroy or plush could be substituted if preferred. The front is cut with a straight vest piece from neck to hem. The back and sides of the garment are tight-fitting to the waist line and full below. The handsome collarette which forms shaped revers in the front is of velvet richly trimmed with passementerie and edged with doubled ruffles of liberty silk.

No. 4848.—Girl's Long Coat, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide, $2\frac{3}{4}$ yards 40 inches wide, or $3\frac{1}{4}$ yards 48 inches wide. Passementerie represented, $5\frac{1}{4}$ yards. Cut in 5 sizes, 6, 7, 8, 9 and 10 years.

Regular price, 25 cents; but, to our readers, only 15 cents.

ABOUT the first of October the mother begins to think of new coats and cloaks for all her little flock, so perhaps a few words regarding the styles and materials of these useful garments will be appreciated this month. Many new and pretty designs are being brought out, and both plain and fancy cloth, as well as plaids, velvets, velveteens and corduroys are used for their manufacture. Rough bouclés in two and three tone effects are perhaps the most esteemed and braid, buttons, straps of velvet and fur are all in vogue for trimmings. Reefers, long coats and gretchens divide popular favor, with perhaps the greatest share falling to the first mentioned.

A lovely double-breasted reefer is made of rough cloth in fancy broken broad plaid. It has pointed epaulettes trimmed with novelty braid and silk soutache. There is a single box-plait in the back and a trimmed belt of same material.

A delightful gretchen is composed of very pronounced two-tone bouclé of green and white. The front and back have two box-plaits extending from the neck to the bottom. It has a turn-over collar and broad epaulettes cut with tabs back and front, studded with pearl buttons. A moufflon band trims the collar, epaulettes and cuffs.

Another jaunty reefer is made of red kersey with a plain double breasted box front and two flap-pockets. It has a turn-down collar, and the shoulders have epaulettes of the same material, slashed, cut square at the edges and trimmed with narrow soutache. The back is tight-fitting, with a pointed belt design formed of braid to correspond with other trimmings.

Very smart gretchens are composed of fine checks with epaulettes and panels of velvet; sometimes they are trimmed with fur or silk passementerie and sometimes left plain. M. G.



McCall Bazar Pattern No. 4848

For description see opposite column.

For Housewives.

How Laundry Work is Done in France.



WHY is it that in almost any country of Europe the domestic laundry is a comparatively perfect institution, of which the public laundry is but the adequate expression, while here absolutely first class work of this sort is as rare and almost as expensive as a famous orchid.

American housekeepers have never turned their attention to the principles of laundry so as to be able to instruct their servants as they would in other domestic branches. Most women know that soap, starch, blue, tubs and irons are needed for the work. For the rest the housekeeper relies on her servant, smarts under her husband's complaints, and rails against the stupidity of workwomen.

A few ladies are just beginning to discover that laundry work is an art that must be learned thoroughly; but a great many more will have to find it out before we shall feel even the thin edge of the wedge of a genuine laundry millennium.

First of all we will take the soiled clothes. My lady discovers spots of iron mould when counting and immediately pounces on Jane for her rusty boiler. If my lady had had her course in laundry work she would know at once that the iron mould might have come from the blueing used. This blueing could have been tested beforehand by a little washing soda added. When iron is present it turns red. If blue is pure the soda has no effect. Ball blueing is always best.

The ways of removing rust and other stains is to the experienced laundress a much easier task than chemists would have us imagine. She understands fully the action and reaction of acid upon alkali, which in the main covers everything.

The division of clothes—body, table and bed linen together, fine white things separate, colored things alone, flannels always by themselves—most housekeepers know. White things should soak; colored ones never.

In the starching, however, mischief may be done. For white shirts a little borax added to the starch prevents its sticking. Being an alkali, however, it affects color, and if not omitted for colored shirts will from the small quantity used (a saltspoonful to a pint) by very slow degrees affect the color.

It can easily be seen how goods "warranted to wash" and even treated in the washing according to the safest rules can be ruined in the starching. To inexperienced servants "a little borax" might mean a teaspoonful.

Such an amount, bad even for white shirts, would entirely destroy anything in color.

The polished coat of plaster effect produced by the public laundries is due to the immense amount of spermaceti and white gum used in starching, acted upon finally by the special polish-

ing iron with the roughened bottom. This fine instrument of vulgarity is naturally omitted from the refined laundry. Beneath its shiny results much dirt hath been wont to linger. A tiny bit of paraffine and the vigorous use of several hot irons is the necessary equipment for that subdued but aristocratic gloss which is the hereditary bosom sign of swelldom.

Now as to flannels, never soak them. Never soap them when wet. Rub soap on dirty spots when dry. Make a warm suds with a tablespoonful of ammonia to a gallon of water. Never rub them on a board. Rinse in warm water till clean. If colored flannel, add the usual proportion of white vinegar to the last rinsing to set the color. Then iron with a warm—never hot—iron while damp, and iron until dry.

See the pretty sweep with which the *chic Parisienne* picks up her gown as she crosses the *trottoir* in hot and dusty weather. There is a disclosure of soft white starchless ruffles with a delicious suggestion of billows beneath.

They are there, too, and they all go to the washtub just as frequently as her collar or pocket handkerchief. The French laundress has been trained to the care and delicacy necessary to the treatment of such things, and finds no more trouble in setting forth the variety of irons required to complete them than does the cook in preparing a dozen vegetables for the making of one soup. And it is an equal matter of her routine to handle delicate fabrics and know exactly how to draw a lace ruffle into shape. M. W.

MISSSES' COSTUME.

Waist, 4855—Skirt, 4851.

This lovely toilette displays all the very latest and most tasteful ideas of Dame Fashion. Of wine colored cashmere trimmed in the new style with rows of black velvet baby ribbon is our rich and handsome model. The bodice is cut with a box-plaited front fastening on the left side where it is adorned with a stylish jabot of lace reaching from neck to belt. The back is cut in one piece with its fullness gathered into the waist line. The sleeves are especially distinctive showing jaunty cuffs, the proper size puffs, and novel gathered epaulettes. A high band collar of satin ribbon, ornamented with stylish flaring tabs, completes the neck. The skirt is cut with the new gored front and circular back, a mode that will be all the rage this Winter. Red and black plaid woolen trimmed with rows of narrow soutache braid and a knife plaiting of black taffeta where the bodice closes would be an especially seasonable combination of materials to use for the development of this design.

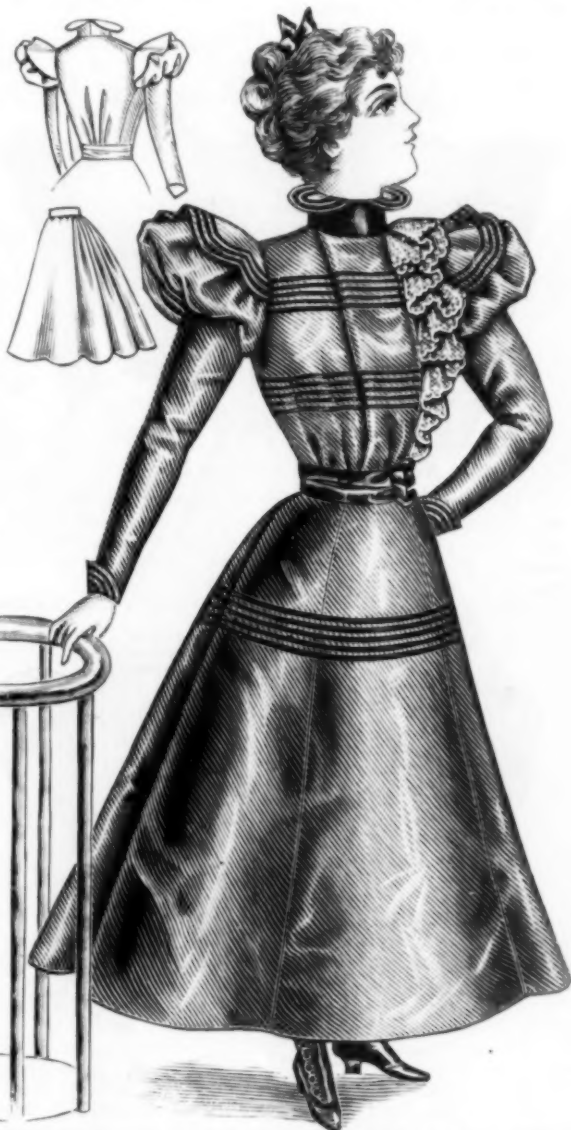
No. 4855.—Misses' Waist, requires for medium size, 2½ yards material 36 inches wide, 2½ yards 40 inches wide, or 1½ yards 44 inches wide.

Lining required, 1½ yards; baby ribbon represented, 1 piece. Cut in 5 sizes, 12, 13, 14, 15 and 16 years.

Regular price 25 cents; but, to our readers, only 15 cents.

No. 4851.—Misses' Circular Skirt (with Front Gore), requires for medium size, 2¾ yards material 36 inches wide, 2¾ yards 40 inches wide, or 2 yards 48 inches wide. Ribbon represented, 12 yards. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years.

Regular price 25 cents; but, to our readers, only 15 cents.



McCall Bazar Patterns—Waist, 4855—Skirt, 4851

A DESIGN FOR CLOTH OR SILK.

For description see opposite column.

The Old Love and the New.

RONALD FARRIES experienced the sensation of being happy and contented one minute, and distressed and anxious the next. And it all happened so simply. He was sitting in his club, smoking and looking at the papers, with nothing to worry him or disturb his calm enjoyment. He was thirty-five, healthy, wealthy enough to have no financial cares, and engaged to Doris Knight, a charming girl.

Suddenly he had looked up and seen Dick Burrage just entering the room, and in a flash his cheerfulness had gone. He dropped his paper, rose to his feet, and stammered out a greeting. Both men were ill at ease. They looked at each other stealthily, and made futile remarks on the weather, as they stood with their hands in their pockets and gazed vacantly from the club window.

"I didn't know you were back," said Farries, breaking a trying silence.

"I only came last evening. Everything looks just the same," answered Burrage.

"Things don't change much in a year," remarked Farries. Then there was another pause.

Burrage fidgeted about with a matchbox on the table. "I heard from Doris this morning," he said, abruptly. "She told me all about you, and—all that."

"Have you seen her yet?" asked Farries, staring at the traffic below.

"No; what's the good?" and Burrage gave an uncomfortable laugh.

"I'm awfully sorry, Burrage," said Farries. "When you went away, I'd no idea there was anything between you and Doris. I didn't know her very well then, and you never said a word."

"I couldn't. Her mother wouldn't let me mention it to a soul. We weren't allowed to settle anything definitely. She said I was too poor to think of marrying. So I was, I suppose."

"It was hard lines on you," said Farries. "And hard on Doris, too," he added, as though against his will.

Burrage glanced at him. "I expect she's happy enough," he said. "There was no need for her to—"

"To get engaged to me?" finished Farries. "Well, I'm—I was awfully fond of her," he went on, almost apologetically. "Directly I spoke to her about myself she told me she cared for you, and that you had gone away, for ever, she said. That was the first I heard about you."

"I thought I had gone away for ever," said Burrage.

"I waited a while, and she seemed to get more cheerful, and her mother told me it was all right about you. I'm pretty well off, you see, and you know what her mother is?"

"Yes, I know," said Burrage, feelingly.

"Doris really seemed to like me," Farries said. "If she hadn't, of course I shouldn't have bothered her any more; and then, she thought you'd gone for good."

"I suppose she wasn't much to blame, though when a girl has promised to wait for you all your life, it's rather a blow to hear that she's got engaged to another fellow in less than a year."

"You—you care for her as much as ever, I suppose?" said Farries, still regarding the traffic.

"Rather," sighed Burrage.

"Did she know you were coming home?"

"I wrote to her from Southampton yesterday, and had her answer this morning. That was how I heard of her engagement to you."

Farries stifled a natural inclination to ask what she had said, and contented himself with saying, "Was she very much upset?"

"Yes, as far as I could make out. 'She only wrote a few lines, and they were rather incoherent. She said you'd been awfully good to her.'"

"I've tried to be. I've known all along that she didn't care for me half as much as I did for her, but I was beginning to hope that—" he broke off abruptly.

The great room was almost empty at the moment, and Farries walked across it and back again, while Burrage watched him.

"Look here," he said, stopping in front of the returned wanderer. "Are you well enough off to marry now? Could you satisfy the old lady?"

"Not so well as you, but I've come in for a small pile from a distant cousin; that's what brought me home in a hurry," answered Burrage.

"Well, I don't want to stand in your way," said Farries, slowly. "You can tell her from me that she is perfectly free."

"Do you mean that?" asked Burrage, quickly.

Farries nodded. "I don't see what else I can do," he said. "Only get it over soon. Go to her now; you'll find her at home, for I was going to see her this afternoon. It will be a pleasant surprise for her to see you instead," he added, with rather a strained smile.

"You're an awfully good chap!" said Burrage. He knew the expression was inadequate, but it is not possible to show deep feeling in a club. "But," he added, doubtfully, "she may not believe me."

"Think it's too good to be true?" said Farries.

"Not exactly that, but you know what girls are. Couldn't you tell her yourself?"

Farries hesitated. He distinctly disliked the idea of personally giving Doris back her freedom, and seeing her joy and relief, and her happiness in Dick Burrage's return.

"You're bound to see her sooner or later," said Burrage, "and she's just the girl to worry herself about you, unless you tell her yourself that you—well, that you'll get on all right, don't you know?"

"She's not likely to worry about me," said Farries, and he wished he was as tall and sunburnt, and good-looking as Burrage, instead of being short and slight, with features

of no distinction. Possibly Burrage may have considered the advantages he would gain from a contrast with Farries.

At last Farries promised to follow in about half an hour. "You'll have got over the worst by then, and I shall have had time to pull myself together," he said.

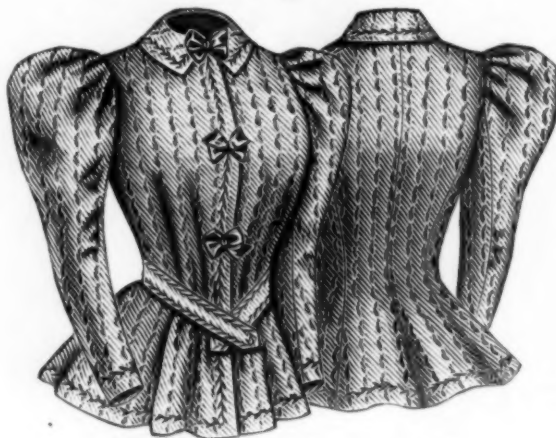
Burrage was content with that promise, and Farries, from the window, watched him hail a hansom and drive westward towards Doris's home.



McCall Bazar Pattern No. 4866

No. 4866.—LADIES' WAIST, requires for medium size, $2\frac{1}{2}$ yards material 36 inches wide, $2\frac{3}{4}$ yards 40 inches wide, or $1\frac{3}{4}$ yards 48 inches wide. Lining required, $1\frac{3}{4}$ yards; plaid material, $\frac{3}{4}$ yard; braid represented $7\frac{1}{2}$ yards. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 25 cents but to our readers, only 15 cents.



McCall Bazar Pattern No. 4849

No. 4849.—LADIES' DRESSING SACQUE, requires for medium size, $3\frac{1}{4}$ yards material 27 inches wide, $2\frac{3}{4}$ yards 36 inches wide, or $2\frac{1}{4}$ yards 40 inches wide. Ribbon represented, $2\frac{1}{2}$ yards. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

Regular price, 25 cents; but, to our readers, only 15 cents.

Farries looked after the cab as long as it was in sight, and he realized that every moment happiness was drawing nearer to Doris and Burrage, and going further from him. He didn't blame anyone except himself for having taken advantage of the influence over Mrs. Knight which his money gave him. He told himself he had allowed the poor girl to be bullied in to the engagement, for she had never pretended to love him, and now he was fairly punished by the return of the old lover, Dick Burrage.

Lately, too, she had seemed so much happier; he had begun to think, to hope, that she cared for him a little, and it Burrage had only kept away. But there, it was no use thinking of that, Burrage was back, and all that was left for him to do was to take a long journey somewhere. He would go to Central Africa, or Thibet, or to any place where unrequited love may be forgotten by the help of big game and fever. He would leave instructions for a handsome wedding present to be sent to Doris, and no doubt that would be the only claim he would have on her memory.

Well, he would go and see her for the last time, and pretend that he really didn't care if she married him or Burrage. It would be difficult, but if it was to make her happy, it must be done. And Burrage said it would make her happy, and he understood women. So Farries rose, with a sigh, and went out into the sunny street. He was content to walk; he didn't want a cab to hurry him towards his goal; he would reach it soon enough.

Doris, in the drawing-room which her mother had thoughtfully left vacant, had been waiting for Farries to come. She was looking worried, for it is trying when an old lover suddenly returns, and has to be told that the hand which had been vowed to him is pledged to a richer suitor. Her mother, too, had been unsympathetic, and had said that the best thing Dick could do would be to return to Africa, and leave people in peace. Doris had replied with some heat, and suggested that her mother was moved by mercenary motives. Finally, Mrs. Knight had declined to argue the question, and merely stated as a fact that Reggie was worth a dozen Burrages, and was Doris's promised husband; also that she, Doris, would be behaving abominably if she threw him over.

Doris was thinking of these things as she sat and waited, and heard a hansom rattle up to the door, and heavy footsteps coming up the stairs. Before she had time to wonder why Reggie trod so heavily, the door was thrown open, and she saw Dick on the threshold. He had her in his arms while she was still gasping his name.

"Yes, it's me, darling," said Burrage, "I've come back."

"But I wrote; haven't you heard about my—about Mr. Farries?" Doris stammered, feebly trying to disengage herself from Dick's embrace.

"Yes, but we've settled that. I've just seen him, and he told me to come straight here and say—that he resigns his claims. don't you know."

Doris gave a little cry. "Did he really say that?" she exclaimed.

Burrage was gratified at the sight of her emotion. "He really did, darling. He's a good sort of chap. I explained everything to him, and told him I could make it all right with your mother now, and he saw that, under the circumstances, he had no right to hold you to your engagement."

"But are you quite sure he meant it, Dick?" she asked.

"Do you think it's too good to be true? Old Farries said you would, so he promised to come round presently and make it all right with you."

"He's coming here?"

"I made him swear to. I thought you might worry about him unless you saw he was pretty jolly. I knew what a kind hearted little girl you are."

"Didn't he seem—wasn't he rather sorry?" she suggested.

"Oh, well, of course he minded losing you, who wouldn't? But he's a bit cold-blooded, you know; now I felt like suicide when I left you last year. I didn't care twopence what became of me."

"You look very well," she said irrelevantly.

"It's seeing you again, and knowing we're going to be happy at last. But your letter this morning was a blow, darling; I was awfully angry with you for throwing me over, until Farries—"

"What did he say?" she asked quickly.

"He explained how you were badgered into the engagement, and I knew the habit your mother has of getting her own way so I decided to forgive you. Aren't you grateful?" He gave her unmistakable proofs of his forgiveness.

She shrank away a little. "Don't, Dick," she said. "I've not got used to things yet. Remember that half an hour ago I was engaged to Mr. Farries. It's rather upsetting," and she gave a tremulous laugh.

Burrage looked puzzled. He was vaguely aware that she was not the same Doris who, less than a year ago, had heartbrokenly bade him farewell. "What's wrong, Doris?" he asked. "You almost seem as though you weren't glad to see me, but I know you are, really. Ah, I know what's the matter; you're bothered about Farries."

"Oh, no, not at all!" she answered hastily. "He wouldn't have given me up so easily if he had cared."

"No, that's what I thought. I couldn't have done it. But never mind about him, darling, I've no end to tell you. By Jove! it is jolly to be back here again in England, and with you."

Doris was a little unresponsive while Burrage poured out his doings and adventures. She, too, felt that there was some difference in her lover. He seemed noisier than she had remembered him, more full of himself, and his unimportant

personal experiences. Now and then a word, or trifling gesture, jarred upon her. She found herself criticising him as coolly as

Continued on page 70.



McCall Bazar Pattern No. 4862

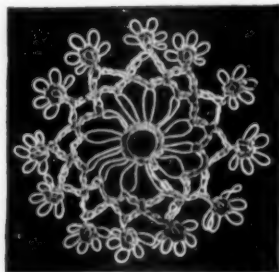
GIRLS' DRESS.—This stylish frock is made with a box-plaited blouse front of plain cloth joined onto a square lace-covered yoke. The natty jacket of plaid starts from the under-arm seams and is turned back on either side in stylish revers that form the upper portions of the epaulettes. The back of the bodice is laid in two shaped box-plaits. The full straight skirt is trimmed with bands of plaid to correspond with the bodice decoration.

No. 4862.—Girls' Dress, requires for medium size, $3\frac{1}{4}$ yards material 36 inches wide, $3\frac{1}{2}$ yards 40 inches wide, or $3\frac{1}{4}$ yards 44 inches wide. Plaid material required, $1\frac{1}{2}$ yards; all-over lace for yoke, $\frac{1}{2}$ yard; ribbon represented, $2\frac{1}{2}$ yards. Cut in 6 sizes, 7, 8, 9, 10, 11 and 12 years.

Regular price, 25 cents; but, to our readers, only 15 cents.

Fancy Work Department.

A Silk Fascinator and Some New Lace.



MEDALLION IN TATTING AND CROCHET.

THESE medallions are easily made and quite as pretty as those composed entirely of tatting; if desired for handkerchief corners, No. 70 Glasgow lace thread is recommended, while No. 50 is suitable for heavier work. First make the centre as follows, 1 d. s. 1. p. — * 2 d. s. — 1. p. repeat from * until there are 12 p. s., then make d. s., and close ring. Tie and cut thread. *1st. Round.* — With a fine crochet hook make (after fastening thread to a. p.) * 6 ch. fasten with sl. st. to next p. repeat from *

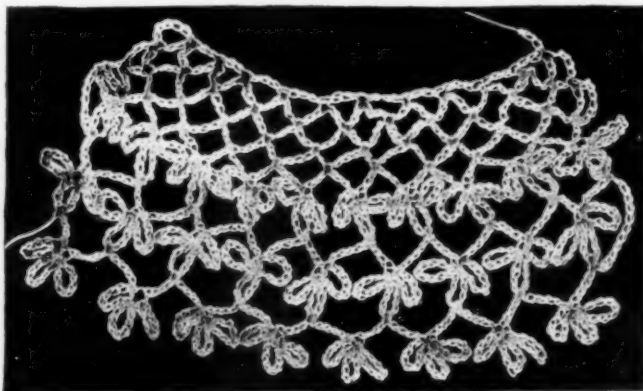
till there are 12 ch. loops. Draw thread up to centre of a loop and fasten with sl. st. *2nd. Round.* — Make 4 ch. take up shuttle and make a tatted ring (close to last ch.) as follows: * 1 d. s., 1. p. repeat * until there are 5 p. s. — 1. d. s. and close ring. Now crochet 4 ch. fasten with sl. st. to next loop. 4 ch. repeat from beginning of last round till there are 12 rings. If desired to make these medallions into a band, fasten each one as made, to the succeeding wheel by two rings of each.

A SILK FASCINATOR. — This dainty head covering is useful for evening wear to parties, sociables or all places where a hat or bonnet is not required. The illustration shows the exact shape of the fascinator when spread out. The point is intended to be worn over the hair in front, while the other two ends pin or tie with ribbons under the chin.

Our model is intended to be made of No. 500 crochet silk. Ice wool fascinators are old, and we are all tired of them; but a fascinator of silk is quite a different affair, something that will never wear out, and will always be useful. After one wears it as a head covering it is still pretty for a muffler, or if of large size

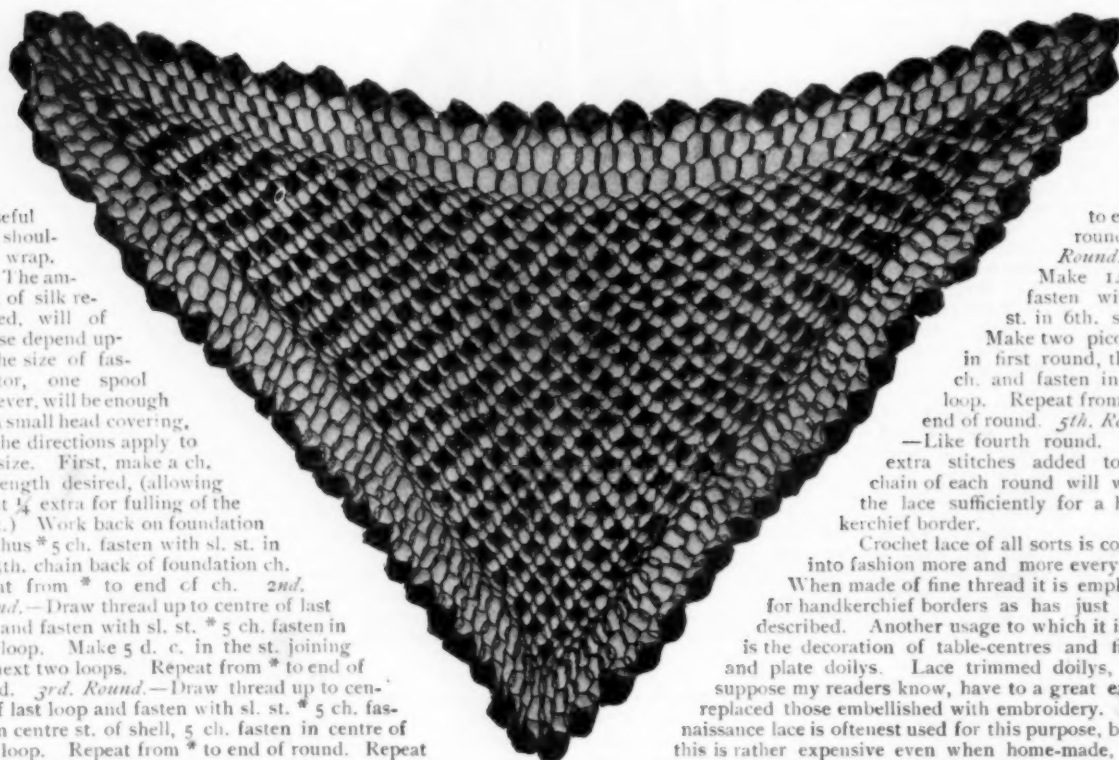
Same as first, only as you come to corners make an extra st. directly over the corner sts. (this makes the widening necessary). *3rd. Round.* — Like second. *4th. Round.* — Make 12 tr. c. in every other picot loop of last round. Fasten each shell as made to the next picot loop with a sl. st. The coarser the silk used, the closer will be the work. If No. 300 crochet silk is used the fascinator would be quite heavy enough for Winter wear, though of course not as pretty as if made of finer silk. Ribbons run through the open work edge would add to the appearance of the fascinator.

TRIPLE PICOT CROCHET LACE. — This edging is very dainty



TRIPLE PICOT LACE.

if done in fine thread; No. 100 would make a beautiful lace border for a handkerchief. Make a chain the required length. *1st. Round.* — Make 7 ch. miss 3 sts. of foundation and fasten in next st. with a sl. st. Repeat to end of round. *2nd. Round.* — Like first round. *3rd. Round.* — Same. *4th. Round.* — * Make 12 ch. fasten with sl. st. in 4th. ch. 8 ch., fasten in same st., 8 ch. fasten in same st., 4 ch. fasten with sl. st. in next loop, repeat from *



A SILK FASCINATOR.

is useful for a shoulder wrap.

The amount of silk required, will of course depend upon the size of fascinator, one spool however, will be enough for a small head covering, but the directions apply to any size. First, make a ch. the length desired, (allowing about $\frac{1}{4}$ extra for fulling of the work.) Work back on foundation ch. thus * 5 ch. fasten with sl. st. in the 5th. chain back of foundation ch. repeat from * to end of ch. *2nd. Round.* — Draw thread up to centre of last loop and fasten with sl. st. * 5 ch. fasten in next loop. Make 5 d. c. in the st. joining the next two loops. Repeat from * to end of round. *3rd. Round.* — Draw thread up to centre of last loop and fasten with sl. st. * 5 ch. fasten in centre st. of shell, 5 ch. fasten in centre of next loop. Repeat from * to end of round. Repeat the 2nd. and 3rd. rounds to end of work, or until the work is narrowed down to two loops. Now if a double fascinator is desired, fasten thread in foundation ch. and work second half like first. To make border, tie thread in centre of a loop, * make 12 ch., fasten back with sl. st. in the 3rd. stitch of ch., 3 ch., fasten in centre of next loop of work. Repeat from * all way round. *2nd. Round.* —

for this edging possesses wearing qualities that make it unique.

F. P. BERNARD.

to end of round. *4th. Round.* — * Make 14 ch. fasten with sl. st. in 6th. stitch. Make two picots as in first round, then 6 ch. and fasten in next loop. Repeat from * to end of round. *5th. Round.* — Like fourth round. Two extra stitches added to the chain of each round will widen the lace sufficiently for a handkerchief border.

Crochet lace of all sorts is coming into fashion more and more every day. When made of fine thread it is employed for handkerchief borders as has just been described. Another usage to which it is put is the decoration of table-centres and finger and plate doilies. Lace trimmed doilies, as I suppose my readers know, have to a great extent replaced those embellished with embroidery. Renaissance lace is oftenest used for this purpose, but as this is rather expensive even when home-made, very fine crochet lace is now being employed and doilies trimmed with the cobwebby edging of our pattern are kept for sale in all our fashionable linen shops, and very dainty and pretty they appear. For underwear also the finer varieties of crocheted lace are by no means to be despised



McCall Bazar Pattern No. 4868

LADIES' COLLARETTE.—Astrakhan fur and black velours du Nord were used to make this stylish and attractive collarette. Long stole ends of the velvet start from under the pointed yoke of fur and entirely cover the front of the bodice or jacket over which it is worn. Astrakhan forms the stylishly shaped storm collar that finishes the neck but the velvet is again employed for the epaulettes that are cut in one with the deep pointed flounce that gives such a graceful touch to the back of the garment. Fur, plush, velvet, astrakhan cloth, or heavy cloakings are generally used for making these collarettes.

No. 4868.—Ladies Collarette, requires for medium size, $1\frac{1}{4}$ yards material 40 inches wide, $\frac{3}{4}$ yard 24 inches wide, or $\frac{3}{4}$ yard 52 inches wide. Lining required, 24 inches wide, $2\frac{1}{2}$ yards; astrakhan cloth, $\frac{1}{2}$ yard. Cut in 3 sizes, small, medium, and large.

Regular price, 25 cents; but, to our readers only 15 cents.

A Woman's Unreasonableness.

PERHAPS one of the greatest gifts that a woman can possess is the peculiar species of self-knowledge which tells her when she is unreasonable. "Unreasonable" is an unpleasant adjective. It is the one our husband uses when he is put out, and our friends when they quarrel with us; therefore we learn to hate it, and to bridle when it is used. Nevertheless, the sensible amongst us know that we all merit it occasionally; the wisest and sweetest of her sex is not exempt from the affliction. An attack of unreasonableness is as much a malady as one of neuralgia or biliousness; and though very much more painful than either, will yield to treatment if bravely faced and tackled with the proper antidotes. But, unfortunately, just as there are people who will pity themselves for heart-weakness when they are merely suffering from indigestion, or tonic themselves for neuralgia when they have an unromantic "sick headache," so many sufferers from unreasonableness blame their family, their friends, their surroundings—in short, the world in general, instead of touching the sore spot in their own mental

and moral anatomy! We all know the symptoms. If only we had the courage to say to ourselves at such times, "I know that I am unreasonable; I want I know not what, or, maybe, I am craving for something that is, in the nature of things, impossible. The world is not out of joint; it is only my eyes that see it out of focus. In a day—or perhaps in an hour—all this will be changed; I shall see hope again; love will smile on me. And, at the worst, let me remember that pleasure is not the be-all and end-all of existence. I am a living soul not a butterfly; there is work to do. Can I not do it without thinking about my feelings?" A clever authoress once coined the phrase, "Giving herself a mental shake." It is what we all need to do now and again, when inclined to be spoiled and fractious.

HOW TO SCENT VEILS.

A capital way of retaining the shape of veils, and keeping them in good condition, is to pull them out each time after removing from the hat or bonnet, and to carefully roll them around a long cushion made in the form of a small bolster. This veil bolster may be filled with the following composition: Florentine orris-root, powdered, half a pound; rosewood, powdered, six ounces; calamus aromaticus, half a pound; yellow sanders, a quarter of a pound; gum Benjamin, three ounces; powdered cloves, half an ounce; cinnamon, one ounce. Grind all together, and stuff the bolster tightly. It may be covered with silk or thin chamois leather, and embroidered if desired.

CHILD'S LONG COAT—No. 4863.

This little maid is wearing a very smart Fall coat of hunter's green whipcord trimmed with black silk braid. It is arranged with a straight double-breasted front fastening with three big smoked pearl buttons. The back is box-plaited and hangs loose from the shoulders. The sleeves are cut in the very latest and most novel fashion and are trimmed at the wrists by points of braid. The big collar is in the sailor style in the back but is slashed on the shoulders to make it fit perfectly. Broadcloth, velvet, serge, cheviot, plaids, fancy cloakings, etc., are suitable for the development of this design.

No. 4863.—Child's Long Coat, requires for medium size, $2\frac{3}{4}$ yards material 36 inches wide, $2\frac{1}{2}$ yards 40 inches wide, or $2\frac{1}{8}$ yards 48 inches wide. Braid represented, $3\frac{1}{4}$ yards; buttons, 3. Cut in 5 sizes, 2, 3, 4, 5, and 6 years.

Regular price, 25 cents; but, to our readers, only 15 cents.



McCall Bazar Pattern No. 4863

Parisian Lingerie.

Elaborate Silk Petticoats.

BRIGHT-COLORED silk underskirts are still fashionable. Brocaded silk, striped silk, and taffetas are more seen than satin now for underskirts. Printed taffetas are used for ordinary skirts, but under transparent materials plain taffetas are used. Surah is also used for the same purpose. Being generally flounced in order to allow greater support to the over dress a great deal of the material is needed to make a skirt. In fact, an underskirt requires as much material as a dress skirt.

A new idea in handsome silk petticoats is to trim the deep flounce with an elaborate trellis work of lace insertion and velvet ribbon. Narrow black lace employed in the same manner is very effective, while narrow white lace on black also looks well. This decoration was employed on the skirts of some of the smartest of the Summer gowns and is now transferred to the petticoats.

To be perfectly skirted and corseted is the dream of every Parisienne, whether duchess or grisette, whether a millionaire or poor shop-worker. A poor dress even may look well-to-do if worn over irreproachably cut underclothing, as the richest dress may look amiss over an ill-cut corset, skirt, &c. It is the underdress makes elegance, for no dress can fit properly if the underclothing does not fit well.

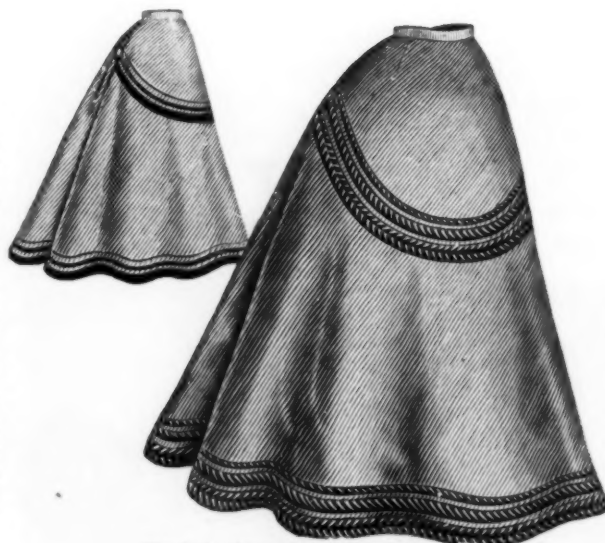


McCall Bazar Pattern No. 4877

CHILD'S PARTY DRESS.—Pink taffeta was used for this smart little frock which possesses a full blouse waist of the silk, made up over a tight lining. The neck is cut slightly low and trimmed with a handsome garniture of cerise velvet outlined by narrow lines of beading and adorned on each point by two tiny pearl buttons. The sleeves are also made over a tight lining to insure their retaining the proper position. They may be left plain or finished at the elbows by frills of lace. The jaunty skirt is very full and is shirred into the waist. It is finished around the bottom by a deep hemstitch. If desired this frock can be worn over a white silk, chiffon or lace guimpe. Dotted Swiss, lavishly trimmed with Valenciennes lace and bows of satin ribbon, made up over a lining of pale blue silk or lawn, is another dainty combination of materials suggested for this design.

No. 4877.—Child's Dress, requires for medium size, $3\frac{1}{4}$ yards material 36 inches wide, $2\frac{3}{4}$ yards 40 inches wide, or $2\frac{3}{8}$ yards 48 inches wide. Velvet represented, $\frac{1}{2}$ yard; buttons, 18. Cut in 6 sizes, 2, 3, 4, 5, 6 and 7 years.

Regular price, 25 cents; but, to our readers, only 15 cents.



McCall Bazar Pattern No. 4880

No. 4880.—LADIES' SKIRT WITH CIRCULAR SPANISH FLOUNCE, requires for medium size, $4\frac{1}{4}$ yards material 44 inches wide, $4\frac{1}{4}$ yards 48 inches wide, or $4\frac{3}{8}$ yards 52 inches wide. Lining required, $5\frac{3}{4}$ yards; braid represented, $23\frac{1}{2}$ yards. Length of skirt in front, 42 inches; width around bottom, $4\frac{7}{8}$ yards. Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure.

Regular price, 25 cents; but, to our readers, only 15 cents.

OUR readers who prefer to do so, can order patterns from our Chicago Branch, 189 Fifth Avenue. Such orders will receive the same prompt attention that they do in New York, patterns being mailed same day order is received. This may be convenient for many to whom Chicago is nearer than New York. A large, complete stock of patterns is carried in the Chicago Branch. Address The McCall Co., 189 Fifth Ave., Chicago.

MRS. GILFOYLE—Mrs. Bargain Hunter is a thoroughly consistent woman.

Mrs. Kilduff—Is she?

Mrs. G.—Yes; she is. She has marked her 5 o'clock tea down to 4:57.—Puck.



McCall Bazar Pattern No. 4876

No. 4876.—LADIES' CIRCULAR SKIRT (with Fan-Plaited Back, may be made with or without darts), requires for medium size, $3\frac{1}{4}$ yards material 42 inches wide, $3\frac{3}{8}$ yards 48 inches wide, or 3 yards 52 inches wide. Wide braid represented, 2 yards; narrow braid, $3\frac{3}{8}$ yards. Length of skirt in front, 42 inches; width around bottom, $4\frac{1}{8}$ yards. Cut in 7 sizes 22, 24, 26, 28, 30, 32 and 34 inches waist measure.

Regular price, 25 cents; but, to our readers, only 15 cents.

The Latest Novelties.

New Designs in Ties, Collars and Trimmings.



With contrasting epaulettes and braid-trimmed cuff.

PLAIN materials promise to be all the rage this Fall and therefore to give style to these fabrics a great variety of trimmings will be employed. Already dress-makers are racking their brains to invent new designs in braid garnitures, new cuts for collars, novel ways of arranging lace or putting on passementerie. At present a costume stands or falls according to the graceful or dowdy arrangement of its garnitures. This season trimmings are of the utmost importance. The first consideration is, of course, the perfect fit of the gown, for no garniture, be it ever so skilfully put on can have a smart appearance on an ill-fitting costume.

As a trimming for Fall and Winter gowns, taffeta and velvet ribbons are not to be overlooked. They can ornament made-over and new gowns alike. The bleuette, cerise, bright green and scarlet shades are lovely on the fashionable black evening waists.

Three yards of bleuette ribbon, 3 inches wide, if worn as a large shoulder bow on the right side and a lengthwise bow on the left of the waistline, with a diagonal band between and belt of the same, will entirely transform a black silk waist covered with 4 yards of net.

A young girl's navy blue serge home dress takes on a stylish air if cerise velvet ribbon, is knotted around the top of the sleeves, and tied in two loops and pointed ends; a collar tied with ends at the back finishes the idea.

The newest ribbon belts have the Japanese or lengthwise bow at the back without long ends; if for evening wear the ends reach to the skirt edge.

The girdle illustrated on this page shows a very novel and pretty idea for smartly finishing at the waist a silk or fine woolen costume. The belt is 2½ or 3 inches in width, properly stiffened and trimmed with jet or any fancy passementerie. It fastens in front with a big square buckle. Pointed tabs of silk, ribbon or fine cloth matching the costume are slightly gathered at the tops and sewed into the lower edge of this belt. Another very smart girdle to wear with evening gowns or silk waists can be made of No. 9 taffeta ribbon arranged in three rows overlapped at the back, but in front separated and forming points with a stay six inches long as a support covered with ribbon; at the back is a large bow of eight loops and three ends.

Sleeves offer a great field for the trimmer's art; from a multitude of lovely styles I have selected two models for illustration on this page. No. 1, in the upper left hand corner, was designed for a tailor gown of blue broadcloth. The well shaped epaulettes and flaring cuffs are of white broadcloth stiffened with buckram and trimmed with a clover leaf design in fancy blue and gilt braid, interspersed with tiny jet cabochons.

No. 2, is less elaborate but smart to the last degree. The calling gown of dark red Henrietta of which this forms a part is lavishly trimmed with black silk soutache braid. This dainty sleeve, as shown in our illustration, is decked with line upon line—put on in a slanting direction—of the same natty braid finished off by double loops on the outside of the arm.

The collars of the coming season are as varied in style as are the materials from which they are made. I am constantly

asked by my patrons what will be the most fashionable neck finish of the year and I always feel like replying, "Their name is legion," so many modes are there that are now fighting for supremacy. Some have bows in front, others have flat bows in the backs, more again are finished with cravat like ends, and each and every style has its admirers.

Some natty ties and collars for tailor-made or more elaborate cloth gowns or plaid silk waists are displayed on this page and will serve to show my readers just what is at present considered the proper thing, while a lovely neck finish for a dressy silk frock, or a black chiffon or grenadine covered fancy bodice is shown in the upper right-hand corner. Very pretty collars are also made of folded ribbon with

A FASHIONABLE NECK FINISH.

a square bow at the back, and on imported novelties a bow on either side of the neck is sometimes seen, but one may also have turned-over tabs edged with narrow lace or gimp, plaitings of mousseline divided by loops and knots of ribbon and still be in the fashion.

Ends are left to jerk up in a saucy manner and are deeply pointed once or twice. A poor quality of ribbon or a small quantity of ribbon is never recommended for a successful bow.

A most charming trimming is shown in our illustration entitled "For a Silk Waist." This is intended for any bodice of silk, or fine woolen for which a dressy finish is desired. It is made, as plainly shown is our model, with a straight piece of accordion plaited chiffon, trimmed with lace edging and insertion, completed on either side by bands of rich jet passementerie and is run into the neck and shoulder seams. Modish epaulettes fall over each sleeve, while a band collar of the passementerie, adorned with an upstanding frill, gives the finishing touch.

Innumerable rows of ribbon adorn evening skirts and waists before they are plaited in accordion or solid style. Thin vests are ornamented in the same manner. Bows of taffeta ribbon are mingled with lace and chiffon ruffles on low necks and short sleeves until one cannot separate them.

Several small fancy buckles are worn on narrow ribbon or folded belts.

New square yokes of silk are uniquely ornamented with velvet or satin ribbon applied in scrolls as braid is often used.

Yokes are also striped, length or crosswise with ribbon, plain, plaited or overlaid with a tiny jet or jet-embroidered bands.

Some lovely waists have been made of narrow ribbon and lace insertion, and a very odd one recently seen was of regular sash ribbon as shoulder bows, with ends drawn diagonally across the front and lapped in surplice fashion.

Double-faced satin makes lovely bows, but more taffeta is sold as a trimming.

And now, before I close this article, I must not forget to mention the "Twice-Around Windsor Tie" as it is called, that is just now so popular in New York. The prettiest of these are made of ¼ yard of white net, 73 inches wide. This allows for a 3 inch hem on either end and gives a tie 2½ yards long. The ends should be trimmed with a lace ruffle. This tie takes the place of a collar and is worn folded twice around the neck and knotted into a big bow directly under the chin or slightly to one side of the front as preferred.

MME. MARIE BARKER.



TIES AND COLLARS.



FOR A SILK WAIST.



A NOVEL GIRDLE.



TRIMMED WITH NARROW BRAID.

Hints For Autumn Weddings.



THE month of October has become such a popular season for weddings, that a few words concerning some of the most fashionable marriages that have taken place recently may serve to suggest many useful ideas to those young ladies who contemplate taking part in a similar ceremony.

At one of these weddings where the contracting parties both belonged to families of great wealth, the bride's dress of white satin, was made with a long court train, and there was a large scarf of white tulle entwined with orange flowers commencing at the neck, twining round the bodice, and falling at the back of the skirt, attached with bows of ribbon at intervals. The veil was tulle silk, arranged *à la Juive*, and starting from a small wreath of

orange flowers. The bride's mother wore *moiré antique* of a slate blue shade, made Princess shape, and the front from the neck to the foot embroidered with steel and blue; the long train and bodice almost covered with old point d'Angleterre; tulle bonnet embroidered with steel and trimmed with roses and a white aigrette. For a "going away" gown the bride had on a pretty frock of white spotted gauze with Valenciennes insertion and blouse bodice, all made over blue silk shot with pink; neck and waistband of white *moiré* ribbon, with Pompadour pattern; white tulle capote with wreath of roses and white aigrette.

The trousseau of underlinen was most beautiful. Everything was of the finest cambric trimmed with Valenciennes, and the embroidery a marvel of fine work. There were dozens and dozens of chemises and nightdresses, each dozen of a different cut and shape. I observed the nightdresses had all rather deep falling collars. The petticoats also were astounding, several small flounces one above the other edged with Valenciennes, and then one deep flounce just as handsomely trimmed over these smaller ones. Everything had pink satin ribbon run in; the large sachet and pin-cushions were lovely, of rose-colored satin, with a fulling of chiffon of the same shade, and the monogram beautifully embroidered in the corner in silk of the same tint. The handkerchiefs also were numerous, and richly bordered with various laces, some very good Mechlin among the others. Then there were charming little *matinées* or dressing jackets of pink surah enhanced with lace, and under bodices with beautiful embroidery and lace. It was, indeed, a treat to see for the lovers of fine and fair linen.

For people of moderate means, however, girls who do not marry *viscounts*, lords or millionaires, but brave, earnest and only moderately wealthy young men, it is not now the fashion to have a very large trousseau. Parents generally give a certain sum to their daughters for their trousseaux, and of this sum they spend as much as they please, and keep the rest in reserve to fill up deficiencies as they occur in their wardrobes. Nobody

nowadays cares to wear old-fashioned garments, and the modes change so quickly that what is new one year is often out of date the next; one cannot, however, do wrong in having a dozen or so of each kind of under-linen and plenty of handkerchiefs and various odds and ends.

At another stylish wedding, the gown was of ivory-white satin duchesse with a plain skirt, and the bodice draped prettily to the side. Outlining the transparent silk muslin chemisette was a bertha of lovely old lace, which was caught up at the left side and fell to the waist in a cascade mixed with orange blossoms and jessamine. The transparent sleeves were of drawn silk muslin, and at the waist there was a tiny twist of narrow lace and white satin baby ribbon making a new and pretty finish to the bodice. The full Court train of satin, brocaded in a large and bold design of roses, lined with white silk and edged with a soft net ruche, fell from the shoulders, and was partly veiled with a beautiful antique Limerick lace veil, which was worn over a coronet of bridal blossoms, and she carried a bouquet of white roses and orchids. The bridesmaids were four in number, two being young ladies, and two children.

Their pretty costumes consisted of fine white muslin, the skirts trimmed with lace frills, headed with insertion, and four rows of the Valenciennes insertion let in to form short rounded tabliers in front, finishing in square lines at the back. Bands of insertion crossed the full bodices back and front which was sashed with broad white *moiré* ribbon tied behind with large bows and long ends. Lace insertion and lace ruffles trimmed the collars.

ALICE M. TRAVERS.

MISSES' COSTUME.

Nos. 4850—4851.

A very stylish suit of dark blue novelty goods, trimmed with velvet and fancy silk, is here shown. The natty bodice is cut with a loose blouse front of the silk adorned with the very smartest of cloth boleros. The straight band collar is ornamented with straps of velvet and an out-standing frill of silk. The sleeves display fashionable short puffs. The back, where the costume closes, is tight-fitting. A belt of velvet gives a pretty finish to the waist line. The modish circular skirt with a gored front may be trimmed with bands of velvet as shown in the illustration or plainly finished as desired.

No. 4850. — Misses' Waist, requires for medium size, $2\frac{3}{8}$ yards material 27 inches wide, 2 yards 36 inches wide, or $1\frac{3}{4}$ yards 40 inches wide. Lining required, $1\frac{1}{2}$ yards; plaid material represented, $\frac{3}{4}$ yard; velvet, $\frac{1}{2}$ yard. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years.

Regular price, 25 cents; but, to our readers, only 15 cents.

No. 4851. — Misses' Circular Skirt (with Front Gore), requires for medium size, $2\frac{7}{8}$ yards material 39 inches wide, $2\frac{3}{4}$ yards 40 inches wide, or 2 yards 48 inches wide. Ribbon represented, $7\frac{1}{2}$ yards. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years.

Regular price, 25 cents; but, to our readers, only 15 cents.



McCall Bazar Patterns—Waist, 4850—Skirt, 4851

A SMART WINTER FROCK.

For description see opposite column.

Invitations and other Questions of Wedding Etiquette.

QUESTIONS are constantly reaching us relative to wedding receptions, therefore a few suggestions on these subjects will doubtless be of interest, more especially as this month numerous marriages are arranged to take place.

Concerning invitations, many perplexities arise as to the way in which they should be issued. When both parents are living, there is little or no room for doubt, as they are sent out in the names of both. Again, if one parent only is living, the invitations are issued in the name of the survivor; if both are dead then the oldest brother, if he is of age, or the nearest and most intimate relative can assume the dignified position of host. A bride's married sister, or an aunt, or even a friend of long standing can give her a reception.

In the case of a brother and sister keeping house together, the invitations should be issued in the brother's name; but should a younger sister residing with them be the bride, then the names of brother and eldest sister should be upon the invitation notes or cards. The form of wedding invitations is as follows: the variation being in the matter of relationship to the bride: "Mr. and Mrs. A. request the pleasure of your company at the marriage of their daughter Blanche to Mr. Charles D. on Thursday, October 29 at St. George's Church, Stuyvesant Square and afterwards at 34 East 56th St., at 2:30 o'clock p.m." The notice given varies according to circumstances, the outside limit being three weeks, often a fortnight to ten days before the ceremony is considered sufficient, however.

The question as to who should provide the carriages to convey the guests to and from the church is repeatedly put; it is therefore worth while to say that in all cases the guests should provide their own carriages, as at any other reception to which they are invited. The bride's father or mother provides carriages for the immediate family only, for the bride, her sisters and brothers, one carriage or two, as numbers and distance require. The usual course is for the mother of the bride and her daughters to arrive at the church and await the coming of the bride, who follows shortly afterwards, accompanied by her father; failing this arrangement, it is important that the relative who is to give the bride away should be at the church in readiness to receive her, otherwise she would have to remain with her bridesmaids until he came, which is an embarrassing position when it occurs.

It is usual now to invite as many ushers as bridesmaids, or nearly so, and to have one or two little pages in addition in attendance on the bride. The bridesmaids precede the bride to the chancel on her arrival, and follow the wedded pair on departure, walking together, and not with the groomsmen. The latter, however, are supposed to render

assistance in taking them to their carriages, and also in taking them down to breakfast at the subsequent reception. As regards departure from the church, the bride's parents should follow immediately after the bride and bridegroom, so as to receive the guests on their arrival at the house. On arrival at the church, the guests seat themselves at once, the bridesmaids and the bride's nearest relatives only remaining in the porch to receive her.

The reception is on the order of a large "at home" with regard to the refreshments provided, and in either case the wedding cake is cut by the bride in the first instance. Occasionally a bride and bridegroom are unable to be present at the reception when the place of honeymoon is at some considerable distance. The bridegroom provides the carriage for departure, unless the bride's father places his at the disposal of the bridal pair for this purpose. A. L. T.



McCall Bazar Pattern No. 4864

NO. 4864.—MISS'ES' AND GIRLS' COAT COLLAR, requires for medium size, $\frac{5}{8}$ yard material 36 inches wide or $\frac{1}{2}$ yard 40 inches wide. Braid represented, $6\frac{1}{4}$ yards; astrakhan binding, 3 yards. Cut in 3 sizes, 8, 12 and 16 years. Price, 10 cents.

White Piano Keys.

IT is a great pity that the appearance of many a good piano is often spoiled by the dirty yellowish color of the keys, which are often allowed to

remain in that condition without the least effort being made to alleviate it. Piano keys can easily be whitened by washing them with a solution composed of one ounce of nitric acid to ten ounces of soft water. Apply with a brush, taking care that

it does not flow on the wood part upon which the ivory is veneered, or the joint will be spoiled. Cleanse carefully with clean water and a piece of flannel. Or sulphurous acid with an equal quantity of water may be used as above. If the discoloration has not gone too far, rub the keys carefully with pure lemon juice. While still damp put on a coating of whiting or prepared chalk, mixed with a little lemon juice; when dry, brush off with a soft brush, taking care none of the mixture gets between the keys. If, however, the keys are thoroughly worn and discolored, they must be dismantled, scraped, bleached, and re-polished, which is a long and tedious affair, and requires to be done by a skilled workman. Discoloration of piano keys is generally due to the absorption from the lid, so it will be of service to leave the piano open, having the keys covered with an ornamental key cover, which is nice when made of embroidered silk or linen.

Be sure that you do not place your piano in a damp place, for if you do, the instrument will be ruined. The appearance of rust on the tuning pins and on the steel wires of a piano is a sure indication that the instrument has been exposed to moisture or dampness. Rust may appear in a single night. The fact that the room is heated by a stove just outside it will probably account for it, as the chances are that, after the usual cooling of a fire or stove over night, its heating in the morning would be likely to cause condensation on the metal and rust is the result.



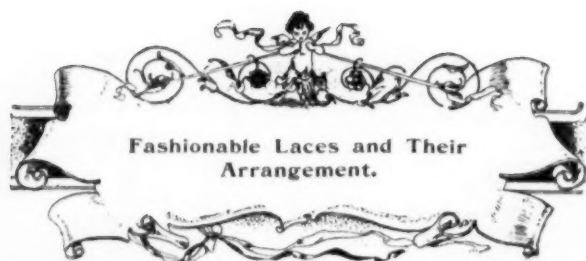
NO. 4854.—LADIES' DRESS SLEEVE, requires for medium size, $1\frac{1}{4}$ yards material 27 inches wide, or $1\frac{1}{4}$ yards 36 inches wide. Velvet represented, $\frac{1}{4}$ yard; lace, 1 yard. Cut in 7 sizes, 10, 11, 12, 13, 14, 15, and 16 inches arm measure. Price, 10 cents.

NO. 4867.—LADIES' DRESS SLEEVE, requires for medium size, $1\frac{1}{4}$ yards material 36 inches wide, or $1\frac{1}{4}$ yards 40 inches wide. Ribbon represented, $10\frac{1}{2}$ yards; lace, 1 yard. Cut in 7 sizes, 10, 11, 12, 13, 14, 15, and 16 inches arm measure. Price, 10 cents.

NO. 4859.—LADIES' DRESS SLEEVE, requires for medium size, $1\frac{1}{4}$ yards material 36 inches wide, or 1 yard 40 inches wide. Passementerie represented, $2\frac{3}{4}$ yards. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 inches arm measure. Price, 10 cents.

NO. 4870.—LADIES' SMALL LEG-O'-MUTTON SLEEVE (with fitted lining), requires for medium size, $1\frac{1}{4}$ yards material 27 inches wide, or $1\frac{1}{4}$ yards 36 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 inches arm measure. Price, 10 cents.

NO. 4871.—LADIES' DRESS SLEEVE, requires for medium size, 1 yard material 36 inches wide, or 1 yard 40 inches wide. Lace represented, 1 yard; ribbon $1\frac{1}{4}$ yards. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 inches arm measure. Price, 10 cents.



LACES will continue to be extremely popular this Winter for trimming evening and house gowns and will even be used to a great extent in the form of jabots, fancy fronts, yokes etc., on heavy cloth street costumes. Valenciennes, d'Alençon and Duchesse laces adapt themselves marvellously well as garnitures to evening toilettes of net, chiffon or gauze as well as for those of silk or finer woolen materials. Honiton and Limerick laces appear to the best advantage over rich silk materials or velvet of decided colors or black. Old Italian lace looks well over almost any color, but is perhaps more charming over yellow than anything, always excepting black, which shows off lace as well as jewels to the greatest perfection. Then there are Chantilly, Malines, and appliqué laces, which compose many exquisite gowns. These beautiful lace trimmings and gowns, or blouse bodices, are by no means always made of real lace, many of those now worn are really imitations, but only experts can detect the difference.

Here is a gown that will recommend itself to anyone possessing flounces of Chantilly lace. The skirt, made up over taffeta, consists really of four flounces all of the same width, joined together, and each join hidden with a soft puffed ruche of white silk muslin encircling the skirt, which has scarcely any fulness except at the back. The blouse bodice, also of lace over silk, drops a little over a very narrow folded belt of mauve glacé taffeta, and a smart little bolero coat of the same taffeta, embroidered with white, has large revers of the black lace. The sleeves, tight-fitting, and with very small puffs at the top, are also of lace over silk, trimmed with four ruches of the white chiffon, encircling the arms at equal distances, commencing at the wrists and ending under the puffs.

Valenciennes lace, deeply tinted, is a great feature on a delicate sea-green cashmere house gown. Bordering the skirt is a very deep flounce, formed into diagonal squares with lace insertion. Very light and pretty is the effect produced, with the advantage of being easily carried out. The bodice and sleeves are of cloth and lace to match the flounce. The former trimmed squarely with lace and narrow green satin ribbon, has a deep, transparent, removable yoke of Flemish guipure, and short, full sleeves of Valenciennes lace, under which the long ones of silk and lace are only temporarily fastened. The waistband is of white silk, narrowly folded; and the collar, also of white silk, is trimmed with little half-squares of cashmere edged with insertion and lace.

Another smart gown among the number that seems to be leading the way to double skirts is of blue taffeta in a delicious shade of azure, with an irregular design like stones of different sizes in black.

The short overskirt, fitting closely to the figure, is cut in very deep points over a sun-pleated skirt of black silk muslin, and bordered with black satin ribbon with a picot edge. The silk bodice, cut rather low at the neck, opens in front over a pleated black muslin bodice, and is trimmed with little points formed with narrow black satin ribbon. The collar and belt are also of black satin, the latter fastened with a small old paste buckle.

MLLE ADELE.

October's Fads and Fancies.

BOWS of black velvet are seen on all the newest dresses; they have a Louis Seize effect, which is much prized. I saw a very pretty dress of moiré Impérial in a soft almond-green shade; the sleeves were made in circular frills, and there was a film of white chiffon over the bodice, which was entirely trimmed with tiny pleatings, edged with bébé satin ribbon, finely drawn into miniature frills at the edge of the chiffon plissé. Word comes from Paris that Félix is making most of his ball dresses in the Louis Seize style, with bows of black velvet ribbon.

Each year something comes to the front in the way of ornaments which seems to denote that the wearer is "in the know."

This year a flat gold heart, is the latest Paris fancy. It is attached to the long ornamental gold chain, and weighs it down so much that the heart hangs at the left side. Sometimes it has a jewel in the centre, but the gold is always bright and highly polished.

Black and white still reigns supreme—black velvet ribbons put on in a Greek key pattern, or in V designs, are still much used for trimming Autumn frocks.

A charming novelty in gloves for evening wear has recently been brought out in London. These new gloves are in white, cream, or black suède, extending below the wrist about as far as an ordinary four-button glove, and below this a long transparent net gauntlet, handsomely ornamented with butterflies in appliqué of satin, richly embroidered with soutache cord all round the edge. A satin ribbon is run through embroidered holes in the edge of the gauntlet, by which it can be drawn in to fit the arm above the elbow. The net is worked in scallops at the top. The black gloves display cream embroidery and are most ornamental.

The color most in vogue at the moment is grey. It is newest and most chic when combined with mauves of a pinkish tendency, primrose and buttercup yellows, or dull reds.

One of the "newest novelties" are grey leather walking shoes. Occasionally these boast red heels, and if the feet be small and pretty, the effect produced is decidedly quaint and pleasing.

The new petticoats from Paris are really wonderful to see, and inexpensive of their kind. They are made in all sorts of light shot silk with one deep flounce from the knee, this trimmed with lace at the edge and bordered all round with lace insertion in some five or six rows. Others of bright changeable taffeta are trimmed with velvet ribbon.



McCall Bazar Pattern No. 4875

LADIES' FANCY WAIST.—As stylish and becoming a bodice as the most fastidious young lady could desire is here illustrated. Myrtle green cheviot was the fashionable material used for our model which is designed with a novel front cut in one piece, with its fulness laid in a shaped box-plait to the waist line. At the bust, three rows of tucks are run across the front, while a plain yoke is faced on the lining from the shoulder seams, both back and front. In the picture this is entirely covered by a handsome trimming of black Renaissance lace. The closing is formed invisibly on the left side. The sleeves possess long tight fitting portions, tucked at the tops below modish puffs of the same material. Black moiré ribbon is used for the belt and collar. Fancy taffeta with a yoke formed of alternate strips of passementerie and lace insertion would also make up successfully by this pattern; but, almost any combination of seasonable materials could be used.

No. 4875.—Ladies' Waist, requires for medium size, 2 yards material 36 inches wide, 1¾ yards 40 inches wide, or 1¾ yards 44 inches wide. All-over lace required for yoke, ½ yard; ribbon represented, 5 yards; lace for sleeves, 1 yard. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 25c.; but to our readers, only 15c.

Society Masks.



bell rings, and a guest is announced in our drawing-room, or we ourselves are shown into another, we assume a tone, a manner, an expression which is not ours by nature, and begin to play our part. We put away the tone, and manner, and expression we keep for home use, and put on our "company" ones. We are ourselves no longer. Some of us make the change consciously and purposely, others almost mechanically; some of us remain a little more natural than others, some are a little more affected, but we most of us assume a part more or less. We deceive the rest of the world frightfully, and they deceive us in return, so it is all fair play. Only—it is a little bewildering sometimes, if one pauses to think about it.

Some of us go further, and are hardly our real selves in our own homes. We put on our society masks in front of the looking-glass, in our bedrooms, before we descend to the family circle, and even those nearest and dearest know but little of our innermost thoughts and feelings. Perhaps some of us don these masks almost against our will. We are so constituted by nature that it seems impossible to be perfectly frank and open with anyone. We don't wish it to be so, but we are so reserved and sensitive, our dearest hopes and fears seem either too trivial or too sacred to share with any second soul. We scrupulously conceal the motives for our words and actions, and are often wofully misjudged and misunderstood in consequence. We know it is our own fault, yet we feel powerless to tear off our mask and dash it to the ground, and can only moan to ourselves—

"O God that men would see a little clearer,
Or judge less harshly where they cannot see!"

Some of us go still further, and play our parts so cleverly we even succeed in deluding ourselves. We affect habits, and opinions, and manners of speech, and practice them so perpetually, we almost persuade ourselves they are ours by nature. It has been said, with truth, that if some of us met ourselves coming down the street, we should not know ourselves!

Some of us certainly play our parts exceedingly well. See that beautiful animated woman, about whom a little crowd always collects in a fashionable drawing-room, who looks the very soul of wit and brilliance, and as though she has everything in life her heart desires. When she gets back to her own chamber at night, and her maid is dismissed, she sinks upon a chair, the muscles of her face relax, she takes off her mask, and the brilliant society queen becomes her real self, an unhappy, dis-

appointed, discontented woman. Perhaps she who affects to love life so dearly will just cry herself to sleep over the weariness of living. Every day the part she has elected to play becomes more distasteful to her, yet it seems a greater effort to give it up and turn her life into other channels, and so to-morrow she will get up and dress, and put on her mask again, and go on with it as before. See that pleasant-looking, bright-eyed girl over there, with her charming, deferential manner towards her mother, watching her and waiting on her, and by every word and movement seeming to show what a devoted and dutiful daughter she is. Who would dream of the sharp retorts and disregard of her parents' wishes, and all their little pleasures and comforts, which forms the real basis of her everyday life at home. See that husband, with his courteous, affectionate attitude towards his young wife. How he draws her gently from the party at an early hour, for fear she shall over-fatigue herself, how he helps her on with her cloak, and tenderly fastens it round her throat himself, how he tucks her into the carriage, with almost unnecessary care and devotion, we think, and they drive off together, looking the happiest couple in the world. Before midnight, irritated by some trivial occurrence, he has lost control over his temper, and heaped taunts and insults upon her, reproached her for everything that has ever gone amiss since their union, sworn at her, and perhaps struck her. And she, poor soul, sobs her heart out, and all is mist and darkness between them. These little scenes are of constant occurrence, and haunt her happiest moments.

We are often bitterly disappointed in our friends, and often, happily, agreeably surprised. Unexpected misfortunes will bring out noble traits in people's characters which we never suspected them capable of. We liked them well enough before, perhaps; they seemed careless, easy-going, pleasant creatures, but circumstances suddenly transform them into heroes or heroines.

Occasionally, however, society roles are assumed from worthy motives, and there is often more real, noble, self-denying loyalty practised in the world about us than we suspect. The husband who wears his mask to screen the faults and follies of his wife; the woman who does it to hide from others weaknesses or wickednesses of father, husband, or brother, is playing a great part. It perhaps requires the constant practice of little deceptions towards society, which are repugnant to the wearer, and unceasing care and self-abnegation, to keep the mask in just its right place, and prevent it shifting ever so little and revealing what is underneath, but the motive for wearing it is a loyal and noble one, and however, much we may question the ultimate wisdom of it, we cannot but admire the wearer. And these sort of parts are often played so carefully, the audience is completely and entirely deceived until the "final curtain goes down." Sometimes people overdo their parts sadly—just as actors and actresses do on the stage—and are palpably affected and artificial. The society voices assumed by some women are inartistically at variance with their other characteristics. A big, gaunt woman, with high cheek bones, comes into a drawing-room with a gentle lisp and soft purring tone, which makes one long to stick a pin into her and see what sort of a voice she really has.

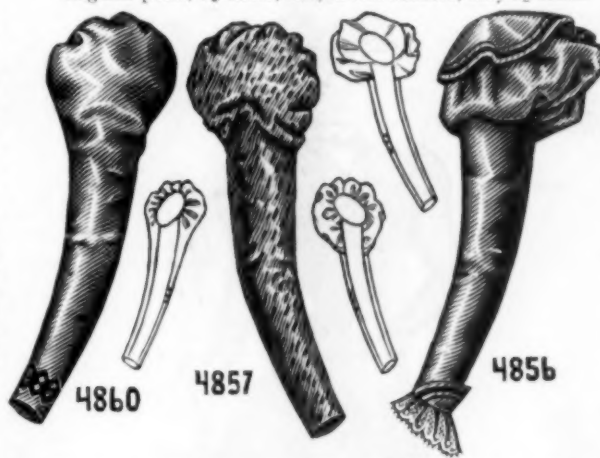
JULIA MARSDEN.



McCall Bazar Pattern No. 4878

No. 4878.—CHILD'S BOX COAT, requires for medium size, $1\frac{3}{4}$ yards material 36 inches wide, $1\frac{1}{2}$ yards 40 inches wide, or $1\frac{1}{4}$ yards 48 inches. Velvet represented, $\frac{1}{2}$ yard; buttons, 6. Cut in 5 sizes, 3, 4, 5, 6 and 7 years.

Regular price, 25 cents; but, to our readers, only 15 cents.



No. 4860.—MISSSES' AND GIRLS' LEG-O-MUTTON DRESS SLEEVE, requires for medium size, $\frac{3}{4}$ yard material 36 inches wide, or $\frac{1}{2}$ yard 40 inches wide. Braid passementerie represented, $\frac{1}{2}$ yard. Cut in 9 sizes, 8, 9, 10, 11, 12, 13, 14, 15 and 16 years. Price, 10 cents.

No. 4857.—MISSSES' AND GIRLS' DRESS SLEEVE, requires for medium size, $\frac{3}{4}$ yard material 36 inches wide, $\frac{1}{2}$ yard 40 inches wide. Cut in 9 sizes, 8, 9, 10, 11, 12, 13, 14, 15 and 16 years. Price, 10 cents.

No. 4856.—MISSSES' AND GIRLS' DRESS SLEEVE, requires for medium size, $\frac{1}{2}$ yard material 36 inches wide, or $\frac{3}{4}$ yard 40 inches wide. Lace represented, $\frac{1}{4}$ yard; wide braid, $1\frac{1}{2}$ yards; narrow braid, $1\frac{1}{4}$ yards. Cut in 9 sizes, 8, 9, 10, 11, 12, 13, 14, 15 and 16 years. Price, 10 cents.

audience is completely and entirely deceived until the "final curtain goes down." Sometimes people overdo their parts sadly—just as actors and actresses do on the stage—and are palpably affected and artificial. The society voices assumed by some women are inartistically at variance with their other characteristics. A big, gaunt woman, with high cheek bones, comes into a drawing-room with a gentle lisp and soft purring tone, which makes one long to stick a pin into her and see what sort of a voice she really has.



4731.—Ladies' Eton, requires for medium size, 2 yards material 42 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4819.—Ladies' Dressing Sacque, requires for medium size, $3\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4842.—Ladies' Waist, requires for medium size, 1 yard material 36 inches wide, and 2 yards silk. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4697.—Misses' Spencer Waist, requires for medium size, $1\frac{1}{2}$ yards material 36 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years. Regular price, 25 cents; to our readers, 15 cents.



4758.—Ladies' Double Puff Sleeve, requires for medium size, $1\frac{1}{2}$ yards material 36 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 inches arm measure. Price, 10 cents.



4755.—Ladies' Wrapper, requires for medium size, $7\frac{1}{4}$ yds. material 36 ins. wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 30 cents; to our readers, 15 cents.



4832.—Misses' Jacket, requires for medium size, $2\frac{1}{4}$ yards material 40 inches wide. Cut in 5 sizes, 12, 13, 14, 15 and 16 years. Regular price, 25 cents; to our readers, 15 cents.

4851.—Misses' Circular Skirt (with Front Gore), requires for medium size $2\frac{1}{2}$ yards material 40 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years. Regular price, 20 cents; to our readers, 15 cents.



4834.—Ladies' Wrapper (with Fitted Lining), requires for medium size, $8\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4828.—Ladies' Jacket, requires for medium size, $2\frac{3}{4}$ yards material 40 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4825.—Ladies' House Waist, requires for medium size, $2\frac{3}{4}$ yards material 36 inches wide. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4782.—Ladies' Waist Decoration, requires for medium size, 1 yard material 36 inches wide. Cut in 3 sizes, small, medium and large. Price, 10c.



4835.—Child's Dress, requires for medium size, $3\frac{1}{4}$ yards material 36 inches wide. Cut in 6 sizes, 3, 4, 5, 6, 7 and 8 years. Regular price, 25 cents; to our readers, 15 cents.



4839.—Ladies' Waist, requires for medium size, $2\frac{1}{4}$ yards material 40 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.

4840.—Ladies' Two-Piece Circular Shirt, requires for medium size, $4\frac{1}{2}$ yards material 40 inches wide. Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure. Regular price, 25 cents; to our readers, 15 cents.



4837.—Misses' Norfolk Waist, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide. Cut in 5 sizes, 12, 13, 14, 15 and 16 years. Regular price, 25 cents; to our readers, 15 cents.



4822.—Infants' First Short Dress and Petticoat, requires $3\frac{1}{4}$ yds. material 24 ins. wide for dress, and $1\frac{1}{2}$ yards material 36 inches wide for petticoat for 1 year old size. Cut in 2 sizes, 6 months and 1 year. Regular price, 25 cents; to our readers, 15 cents.



4776.—Ladies' Waist, requires for medium size, 3 yards material 36 inches wide. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4753.—Ladies' Basque, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.
Regular price, 25 cents; to our readers, 15 cents.



4667.—Ladies' Basque, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.
Regular price, 25 cents; to our readers, 15 cents.

4640.—Ladies' Five-Gored Skirt, (with all Bias Edges, having its Two Back Gores laid in Side Plaits), require for medium size, $4\frac{1}{2}$ yards material 36 inches wide. Cut in 7 sizes, 22, 24, 26, 28, 30, 32, and 34 inches waist measure.
Regular price, 25 cents; to our readers, 15 cents.



4633.—Child's Apron, requires for medium size, $2\frac{1}{2}$ yards material 36 inches wide. Cut in 7 sizes, 2, 3, 4, 5, 6, 7 and 8 years.
Regular price, 20 cents; to our readers, 15 cents.



4756.—Ladies' Eton (to be worn open or closed), requires for medium size $1\frac{1}{4}$ yards material 40 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.
Regular price, 25 cents; to our readers, 15 cents.



4711.—Girls' Dress, requires for medium size, $3\frac{1}{2}$ yards material 36 inches wide. Cut in 7 sizes, 6, 7, 8, 9, 10, 11 and 12 years.
Regular price, 25 cents; to our readers, 15 cents.



4660.—Ladies' Tea Jacket, requires for medium size, 4 yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42, and 44 inches bust measure.
Regular price, 25 cents; to our readers, 15 cents.



4797.—Misses' Waist, requires for medium size, $2\frac{1}{2}$ yards material 36 inches wide. Cut in 5 sizes, 12, 13, 14, 15 and 16 years.
Regular price, 25 cents; to our readers, 15 cents.



4751.—Ladies' Seven-Gored Skirt (with Fan-Plaitted Back), requires for medium size, 6 yards material 36 inches wide. Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure.
Regular price, 25 cents; to our readers, 15 cents.



4689.—Ladies' Double Breasted Basque, requires for medium size, $2\frac{1}{2}$ yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4839.—Ladies' Waist, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4714.—Ladies' Norfolk Basque (with plaits laid on), requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4621.—Ladies' Apron, requires for medium size, 1 yard material 36 inches wide. Cut in 3 sizes, small, medium and large. Price, 15 cents.



4683.—Girl's Empire Jacket, requires for medium size, $2\frac{1}{4}$ yards material 42 inches wide. Cut in 6 sizes, 7, 8, 9, 10, 11, and 12 years. Regular price 25 cents; to our readers, 15 cents.



4700.—Girls' and Child's Trilby Apron, requires for medium size, 2 yards material 36 inches wide. Cut in 7 sizes, 4, 5, 6, 7, 8, 9 and 10 years. Regular price, 20 cents; to our readers, 15 cents.



4672.—Misses' Waist, requires for medium size, $1\frac{1}{4}$ yards material 48 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years. Regular price, 25 cents; to our readers, 15 cents.

4651.—Misses' Four Piece Skirt, requires for medium size, $1\frac{3}{4}$ yards material 48 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years. Regular price, 25 cents; to our readers, 15 cents.



4659.—Girl's Apron, requires for medium size, 3 yards material 36 inches wide. Cut in 6 sizes, 5, 6, 7, 8, 9 and 10 years. Regular price, 20 cents; to our readers, 15 cents.



4789.—Ladies' Norfolk Basque, requires for medium size, $2\frac{3}{4}$ yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4691.—Girls' Dress, requires for medium size, 4 yards material 36 inches wide and $\frac{3}{8}$ yds. material 24 in. wide for bolero. Cut in 6 sizes, 7, 8, 9, 10, 11, and 12 years. Regular price, 25 cents; to our readers, 15 cents.



4752.—Ladies' Shirt Waist (with Detachable Collar), requires for medium size $2\frac{3}{4}$ yards material 36 inches wide. Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4664.—Boys' Admiral Collar and Vest, requires for medium size, $\frac{1}{4}$ yard material 27 inches wide. Cut in 7 sizes, 4, 5, 6, 7, 8, 9 and 10 years. Price, 15 cents.



4773.—Child's Reefer, requires for medium size, $1\frac{1}{4}$ yards material 36 inches wide. Cut in 6 sizes, 6 months, 1, 2, 3, 4 and 5 years. Regular price, 25 cents; to our readers, 15 cents.



4676.—Child's Dress, requires for medium size, $2\frac{1}{2}$ yards material 48 inches wide. Cut in 5 sizes, 2, 3, 4, 5 and 6 years. Regular price, 25 cents; to our readers, 15 cents.



4653.—Misses' Waist, requires for medium size, $1\frac{1}{2}$ yards material 48 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years. Regular price, 25 cents; to our readers, 15 cents.

4651.—Misses' Four Piece Skirt, requires for medium size, $2\frac{3}{4}$ yards material 48 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years. Regular price, 25 cents; to our readers, 15 cents.



4690.—Ladies' Four Piece Skirt (having Three Narrow Back Gores), requires for medium size, $4\frac{1}{2}$ yards material 36 inches wide. Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure. Regular price, 25 cents; to our readers, 15 cents.



4656.—Misses' Waist, requires for medium size, 2 yards material 40 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15, and 16 years. Regular price, 25 cents; to our readers, 15 cents.



4668.—Ladies' Princess Wrapper, (with Bolero effect), requires for medium size, $8\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 30 cents; to our readers, 15 cents.



4791.—Child's Dress, requires for medium size, $3\frac{3}{4}$ yards material, 36 inches wide. Cut in 6 sizes, 6 months, 1, 2, 3, 4 and 5 years. Regular price, 25 cents; to our readers, 15 cents.



4767.—Misses' Shirt Waist, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years. Regular price, 25 cents; to our readers, 15 cents.



4816.—Ladies' Five-Gored Skirt, requires for medium size, 6 yards material 36 inches wide. Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure. Regular price, 25 cents; to our readers, 15 cents.



4801.—Boys' Sailor Blouse, requires for medium size, $2\frac{1}{2}$ yards material 36 inches wide. Cut in 8 sizes, 3, 4, 5, 6, 7, 8, 9 and 10 years. Regular price, 25 cents; to our readers, 15 cents.



4784.—Ladies' Wrapper, requires for medium size, $7\frac{3}{4}$ yds. material 36 ins. wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 30 cents; to our readers, 15 cents.



4781.—Ladies' Eight-Gored Skirt (suitable for silk), requires for medium size, $7\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure. Regular price, 25 cents; to our readers, 15 cents.



4682.—Little Boys' Dress, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide. Cut in 4 sizes, 1, 2, 3 and 4 years. Regular price, 25 cents; to our readers, 15 cents.

Quaint Menu Holders.



ALATE fad is the revival of the menu at fashionable dinners, and the variety in which they are made is both ingenious and exceedingly pretty. At several stylish dinners given in town recently, the menus were held by daintily dressed little dolls whose raiment was made of crinkled paper. To make these menu holders, procure some China dolls about 6 inches high. Choose dolls with pretty faces. Make a petticoat of stiff white paper to be about an inch below the doll's feet and fasten it round the waist of the little lady, and fill the inside of the petticoat with crinkled white paper cut in pretty loops. Then try if the doll stands well on the table, and if she does not, adjust the stiff paper and lining till she does. Then dress the doll in pretty crinkled paper of a light shade, bodice, sleeves, and all, fastening the paper down with narrow satin baby ribbon; make a hat of the same paper and ribbon. Pale pink paper and very light green are very nice for the figures. Get some small fan-shaped menus, or cut the same from paper and gild the edges, mount the menus on small thin sticks (wooden toothpicks gilded look well), and by means of a loop of thread fasten the fan-stick to one of the doll's hands. The effect of these little figures on a dinner-table holding the fan menus is very quaint and pretty. I have come across these little figures dressed in all kinds of ways; sometimes if the table decorations are Oriental, Indian models are chosen, at other times pretty little Watteau figures, while occasionally the costumes represent a particular period in history. More economical menu dolls are made of paper; the foundation is generally a colored print cut out and pasted on cardboard, to which the crinkled paper is attached. Another way in which these figures in crinkled paper may be utilized is by making them into pen-wipers. The dolls are dressed in precisely the same way, except that loops of black crinkled paper are used to fill up the stiff paper petticoat instead of white, and in lieu of the fan menu holders little Japanese parasols are placed in the hands of the dolls. These little paper ladies form delightful souvenirs for informal entertainments and are sure to please the children.

American Heiresses.

MISS OGDEN GOELET, the report of whose engagement to the Duke of Manchester has been contradicted, will be enormously rich one day—perhaps one of the very richest American belles who have made sensations in London society. Miss Goellet's fortune is believed to be immensely large even for an American heiress; and what this means we can imagine when we remember the enormous wealth of Miss Consuelo Vanderbilt, now Duchess of Marlborough; Miss Leiter, now the Hon. Mrs. Curzon; the "cool five million" dollars which Lady Harcourt is credited with by repute; Lady William Gordon Cumming's four millions and over, Lady Craven's two and a half millions, or so. Miss Goellet has had a portrait of herself painted, in a white Gainsborough frock with a blue sash, by Mr. Edward Hughes.

Hints for Home Dressmakers.

OCTOBER is the month which brings home from country and sea the last of the Summer pleasure seekers. Clothes which have seen hard service during the merry holiday season are unpacked in anything but their pristine beauty and before their fair owners can engage fashionable modistes, their own deft fingers will need to give a few fresh touches to their tumbled finery.

In the matter of renovating evening gowns we cannot be too liberal in the embroideries they are adorned with; but having respect to the majority of slender purses, I should hardly suggest those lovely tulle covered or spangled lisse over silk gowns which are so fashionable.

Most of us, I fancy, have an old but still serviceable silk dress, over which we can drape some sequined net, which can be bought at a reasonable price.

This might suggest a shirred bodice, with a bolero of a contrasting silk or satin embroidered, or an alternative would be to decorate this bolero with jewelled lace.

White and Nile green satin are made into loveliest of evening toilettes with the aid of pearl passementerie, but tulle and net is much *en evidence* for young ladies' dresses.

In retrimming your Summer hat for the few weeks left in which it may be worn, soft folds of black net and a cluster of bright red poppies or berries, will give it a very smart appearance.

It is reported that manufactured wings, tails, and quills, will be employed for millinery purposes for Autumn and early Winter wear, also that berries will find much favor, especially red berries.

In street dresses the popular coat and skirt costume is to be still used; smart models are prepared for the early Autumn season, in heavy cloth or serge, also in white serge striped with just a fine line of navy or pale blue; while dark blue or black fine serge with a narrow white stripe is, although not new, extremely popular, as it makes up so well.

The Zouave or Eton coat and skirt, too, is yet a fashionable style, and as it admits of so much variation in the wearing of different vests and fronts, it will remain in favor for many a day to come.

Some of the plain cloth tailor-made dresses are most handsomely braided; in fact, braided gowns are among the newest creations for the Autumn.

The girl who has brought back in her trunks the remains of one of these useful costumes can, by sponging and pressing it, and adding a fresh binding, so freshen it up that she will have a useful street costume to wear well into November. In place of delicate blue or green Summer fronts she should provide herself with others, deep pink or rose or in some of the new plaids, as these colors seem more appropriate for the brisk days of Autumn.

The smartest coats have short basques, and a wide velvet belt, which passes through a buttonholed opening leaving the front free. These coats have very wide lapels. A. M.

Mrs. W.—Why don't you drop that stupid habit you've got of saying "By Jove"? What do you know about Jove?

Mr. W.—I will, if you stop saying "The idea" every time you are spoken to. What do you know about ideas?

HUSBAND—How do you like the view?
Wife (with ecstasy)—Oh, I am speechless.
Husband—Well, if that be so, I think we had better stay here and build a house.

"SAVE A PENNY AND LOSE A DOLLAR."

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Hooks Many a Fish,
But Fish Always Suffer for it.



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Fits Any Edge.

LASTS BETTER and LOOKS BETTER
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About Pincushions.

THE following suggestions for pincushions may prove novel, and suitable for a booth at a fair. Cardboard cut in the shape of a harp or guitar, with narrow ribbon between the two sides, and the cardboard covered with silk, forms pretty pincushions; gold thread can be used to imitate the strings of the instrument. Handsome pincushions for the toilet table are made of well-dressed dolls, stuffed from the waist to the feet, so as to produce the appearance of fashionable dress. Pretty cushions are made in the shape of bellows; a hole is left, to put in a bodkin, which represents the nose. A cocked hat is another novel form for pincushions; a little cockade at the side, and gold tassels at the end, finish it off tastefully. Butterfly pincushions, neatly made, look well. There are four wings, each made of two pieces of covered cardboard, sewed together without stuffing. On the outside the wings are painted as nearly like a butterfly as possible. The body is made of black velvet, with stripes of yellow silk or gold thread, and it may be filled with emery. The pins are placed around the edges of the wings. Another pincushion may be made in imitation of a fish. The cardboard is covered with silk, painted as naturally as possible, and the two sides are sewn together with very little stuffing in the middle, and none at the tail. The pins are so arranged as to represent the fins. The dolphin and the trout are the most successful fish to imitate in this way. Bachelor's pincushions should be made very thin, so that gentlemen can carry them in their pockets without inconvenience. Two round, square, or oval pieces of pasteboard are covered with silk and neatly sewed together, with one or two thin pieces of flannel between them. A monogram may be worked on one side, while the pins are placed round the edge.

Creme Simon. Superior to vaseline and cucumbers, CREME SIMON, marvellous for the complexion and light cutaneous affections; it whitens, perfumes, fortifies the skin. J. SIMON, 13 rue Grange Bateliere, Paris. Park & Tilford, New York; also all perfumery and fancy goods stores.

CONCERNING LYDIA.

LYDIA's only just eighteen,
Wears a sweet and guileless mien
To all beholders;
But she has a head between
Those dainty shoulders.

Many a swain his suit has tried,
Many a butterfly white-tied
Around her fluttered,—
Vain! she knows too well which side
Her bread is buttered.

Not for her the stripling raw,
Who would sell his birthright for
A mess of pottage—
Dreams of deeds heroic, or
Love in a cottage!

Would you know the magic knock
That chaste casket to unlock,
Win her consent, sir?
Tell her you've a mint of stock
In Three per Cents, sir.

Conveniences for the Housekeeper.

SHE SHOULD KEEP:

PINS and a hanging pincushion in the kitchen.

A pencil and pad for making out the list of purchases needed for the day.

Pens, ink and note paper within easy reach of all the family.

A brush and dust pan on each floor to avoid useless steps.

Scrap baskets and burnt match receptacles in every room.

Match safes, carefully filled, at the head of the stairs.

A candle, where it can be conveniently reached at night.

Wrapping paper and pieces of string in some definite place.

Needle, thread and thimble in a corner of the sitting-room for a "stitch in time," or a loose button.

A kitchen apron where it can be quickly donned when needed. If made with a ruffle at the edge, it will better protect the bottom of the dress, should any crumbs or drops of grease fall down it.

In the family sitting-room, on the centre-table a good lamp which sheds a bright, soft light.

By the kitchen hearth, a common red brush, with which to scrub the hearth bricks when they are dingy. It will make them bright red again.

A fresh magazine, or a new book where it can be glanced at in the few minutes spent in waiting for the kettle to boil, or for the family to gather at the dining table.

"POOR fellow," said good-natured little Mrs. Mater to a man at the door, hawking pencils and telling a tale of woe about half a dozen imaginary starving children, "I suppose you're not equal to work?" "I am not, mum," replied the fellow, "I'm superior to it."

'Twas in a breach of promise suit, the letters all were read.

And here is what the opening words of each epistle said:

"Dear Mr. Smith," "Dear Friend," "Dear John,"
"My Deary Owny Splendid,"
"My Darling Love," "Dear Jack," "Dear Sir,"—
and there the matter ended.

"You have no income," said the millionaire; "and yet you ask me for my daughter's hand?" "I do, sir," responded the youth. "Well," replied her father, "you go and be a traveler. With your impudence success is certain, and when you come again in a few years and tell me that a big firm are begging you to accept a partnership, my daughter shall be yours."

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827 Broad St., NEWARK, N. J.

THE OLD LOVE AND THE NEW.

Continued from page 53.

if he were a chance acquaintance. Becoming suddenly conscious of her mental attitude towards him, she reproached herself for her fickleness. Of course, he was not really altered; it was only the rough life he had led abroad. Perhaps Reggie's ceaseless courtesy and well-bread tact made other men seem rougher.

"You're not listening," said Dick, stopping abruptly.

"Indeed I am," she assured him, eagerly.

But the thread of his talk was broken, and a certain constraint held them both. In spite of their mutual endeavor to be at ease, and to revive the old relationship, each felt that the other was, in some way, unsympathetic. At last the ring of the door bell came as a relief.

"That's Reggie's ring!" cried Doris, impulsively, jumping up, as though to go to greet him.

"You seem to recognize it easily," muttered Burrage. Doris did not appear to hear him.

There was silence in the room as they waited for Farries to appear. He stood for a moment on the threshold, as though he found his part difficult to play. His fellow-actors gave him no help. He looked pale and tired, and as his eyes met Doris's, there was a look in them that conquered her resentment against him. So he did mind losing her, in spite of all Dick said.

She turned to the latter, "Dick," she whispered, "Leave us alone for a few minutes, please. Go into the inner room, will you? Just for a minute."

Dick hesitated, but reluctantly obeyed, casting questioning glances over his shoulder, as he disappeared behind the folding doors.

"Burrage has told you—has explained that you are free, hasn't he, Doris?" said Farries, as she remained silent. She nodded, and he was forced to go on talking. "He's a good fellow; it was hard on him to come back and find me in his place."

"You've done your best to put things right," she said, coldly. "I suppose I ought to thank you for your generosity in handing me back to Mr. Burrage; but I don't feel bound to be grateful, for you seem to have done it very willingly."

"Don't say that!" he said quickly. "You know I cared, and more than cared; but put me outside the question. Dick was the man you loved, and now he has come back, I feel I have no right to you. Besides, you never really cared for me—you told me so."

"Did I? That wasn't very nice of me, was it?" she said.

"It was honest," he answered. "You never pretended you loved me. I hoped that in time you would. However, that's all over now, and I must leave the field free for Burrage. He will be getting impatient. Good-bye." He held out his hand for farewell, but Doris did not take it. She heard Dick moving heavily about the inner room, and the sound irritated her. Why had he come back? She had been happy enough only a few hours before, when she had believed him to be thousands of miles away, and herself to be the future wife of Reggie Farries.

"Good-bye, Doris," said Reggie again.

"I don't want to say good-bye," she said, impatiently. "What will you do?"

"I shall go abroad somewhere; I shall be all right," he answered, and he tried to look quite cheerful.

He must have failed, for she said, quickly, "Why did you give me up so easily? At least, you might have asked me first if—I wanted to be given up."

"Doris, what do you mean?" he exclaimed.

She half turned away, for she would not for the world have had him guess that there were tears in her eyes, and she said, uncertainly, "I didn't love you at first, but now—oh, Reggie dear, I can't marry Dick!"

"Do you mean that, dear? Do you really care for me after all?" he said, incredulously.

She clung to his arm, as if to emphasize her meaning. "If you won't have me, Reggie," she said, "then I shall be an old maid."

At that moment, Dick, impatient of his banishment, reappeared. "Doris!" he cried. She faced him, still holding Reggie's hand. "I can't help it, Dick," she said gently. "A year seems to have made such a lot of difference to us both, and Reggie doesn't really want to give me up."

"And what about me?" asked Burrage, sullenly. "I suppose if I'd come home with as big a fortune as Farries, you wouldn't have thrown me over!"

"How dare you say that?" she cried. "I was sorry for you before; but now I'm not, and if you were rolling in money I wouldn't marry you!"

Burrage was silent. He was angry at her desertion of him, and his vanity was hurt, but he reflected that, after all, he had not been particularly miserable without her during the past year, when his prospect of seeing her again had appeared hopeless; now, too, he was well off, and it would be rather a nuisance to settle down into married life at once; there were more amusing things to do with one's money. And he agreed with her that a year had made a difference. She wasn't the jolly sympathetic girl he had known before, who had been always ready to fall in with his mood, and admire his doings. Altogether he was willing to make the best of things.

"Don't be angry, Doris, I spoke like an idiot," he said humbly; "I know what a good fellow Farries is, and if you care more for him than for me, why, all I can do is to hope that you will be very happy."

Doris's anger was disarmed, for Burrage was beginning to enjoy his part of the self-sacrificing lover, and did it well. He took her hand gently in his. "Good-bye," he said tenderly. "We can always be friends, can't we? Good-bye, dear," and he hurried from the room, conscious that he must have left behind him a most excellent impression.

Doris turned tearfully to Farries. She fancied that he was looking amused, but that must have been her mistake. "He's dreadfully miserable, Reggie," she said; "I didn't think he could have been so nice. I do hope he won't do anything silly." And she began to be torn with self reproach and to imagine Dick rushing towards suicide.

"Come and watch him out of sight," suggested Farries.

She allowed herself to be led to the window. They saw Burrage just leaving the house. He did not seem oppressed with gloom; indeed, he ran down the steps quite cheerfully, and stopping on the bottom one, he carefully lit a cigar.

"He doesn't seem absolutely broken-hearted, dear," said Farries.

"I never really cared for him," said Doris, carelessly. She turned away from the window, and pondered on the fickleness of men.



How to Wash Chamois.

An excellent way of washing chamois leathers is as follows: Rub them well all over, while dry, with good yellow soap; have ready a lukewarm lather in a suitable pot, put the leathers into the same, pressing them down so that they may all come into contact with the water; cover the utensil, and stand it on the side of the kitchen stove, where the contents may remain at about the same temperature; the water should on no account be allowed to become cold or very hot, otherwise the leather will be either hard or slimy. After four or five hours' soaking shake them about in the water till they are clean; repeat this last operation in a fresh soap lather, with very little soda; rinse them in plain lukewarm water, wring them very lightly, and spread them between coarse clean kitchen cloths. Beat or shake out all the moisture by holding the leathers at one end.

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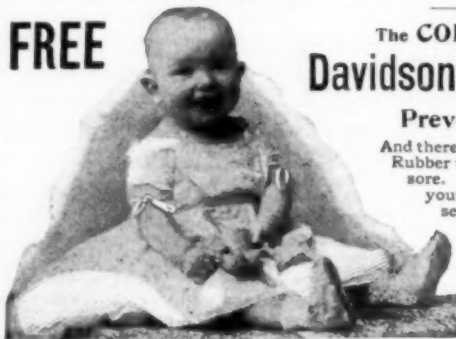
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HAVING A PHOTOGRAPH TAKEN.

Hints for Amateur Photographers.

CHILDREN are generally delighted to have their photographs taken, and here, I think, amateurs have the advantage. The little ones are alarmed when taken to a professional, and usually appear stiff and dressed up, but if you can catch them playing in the garden, and take them rapidly (children need very little posing), the result is often charming and natural. They must not be kept waiting long, and the exposure must be a short one, so that a good light is necessary. They are best taken sitting down; they cannot keep sufficiently still when standing. Two children together make a pretty picture, but it is difficult to get both of them good—one is sure to fidget and spoil the photo. I have generally taken two portraits of a person at the same time, but I often find that the first is best. I now take one at a time.

One of the difficulties in taking portraits is that the colors are not correctly shown. In a person of rosy complexion, for instance, the pink on the cheek is often represented by a dark shade, looking like a hollow in the photograph, blue eyes appear pale, and freckles are apt to be unduly prominent. These faults may be lessened by the use of isochromatic plates, which are quite as easy to use as others, and do not require a longer exposure, unless a yellow screen is used with them, and this would be very unwise for portraits, in taking which a short exposure is so needful. Isochromatic plates do, however, require care, when filling the slides and when developing, not to unduly expose them to light. They fog more easily than other plates.

With regard to dress for ladies, if you are taking the head and shoulders only, evening dress is best, as it does not mark the fashion of the day, so little of it shows in the portrait. In that case you must not have a background of trees or other outdoor objects, it would look absurd; you must place a screen or plain background of some sort behind your sitter. If you take a lady full length in evening dress, she had better be taken in a room or a greenhouse, to avoid the unnatural appearance of sitting out of doors in a low dress. Men look best in flannels, knickerbockers, riding or bicycling dress, and for girls, if not in evening dress, I prefer a coat and skirt, a blouse (not white), or tea gown; this last dress suits better with a conservatory or screen. The "smart" frock rather marks the period at which the portrait was taken, and the fashions of years before are seldom admired, even if they happen to be artistic and picturesque.

Never take girls in white, it makes the flesh look dark by contrast, and gets over-exposed before the face is sufficiently so. As to taking groups, large ones of more than five or six people are best left to the professional. A small group may make a very pretty picture if well arranged. Try, if possible, to give the people a natural appearance. Let them sit under a tree, as they would very likely be doing in hot weather, with their books and papers, their work, and their dogs. Some arrangement is required. No one must be much farther off from the camera than another, and they must all be somewhat close

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Discovered by Accident.—In Commerce, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We purchased the new discovery and named it MODENE. It is perfectly pure, free from all injurious substances, and so simple any one can use it. It acts mildly but surely, and you will be surprised and delighted with the results. Apply for a few minutes and the hair disappears as if by magic. It has no resemblance whatever to any other preparation ever used for a like purpose, and no scientific discovery ever attained such wonderful results. IT CAN NOT FAIL. If the growth be light, one application will remove it permanently; the heavy growth such as the beard or hair on moles may require two or more applications before all the roots are destroyed, although all hair will be removed at each application, and without slightest injury or unpleasant feeling when applied or ever afterward, MOODER SURGEONS ELECTROLYSIS.

Recommended by all who have tested its merits.—Used by people of refinement.—Gentlemen who do not appreciate nature's gift of a beard, will find a priceless boon in Modene, which does away with shaving. It dissolves and destroys the life principle of the hair, thereby rendering its future growth an utter impossibility, and is guaranteed to be as harmless as water to the skin. Young persons who find an embarrassing growth of hair coming, should use Modene to destroy its growth. Modene sent by mail in safety mailing cases, postage paid, (securely sealed from observation) on receipt of price, \$1.00 per bottle. Send money by letter, with your full address written plainly. Correspondence sacredly private. Postage stamps received the same as cash. (ALWAYS MENTION YOUR COUNTRY AND THIS PAPER.) Cut this advertisement out.

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to each other. It looks very ugly to see people scattered all over the plate, here and there, and their size is so extraordinarily diminished if they stand much behind, that they must be kept near together.

A group looks well if occupied in some manner. Two people may be seated at a table playing a game, the rest looking on, or a group having tea out of doors may be very prettily arranged, the table, with its silver and china, forming a central point, round which the people are arranged as naturally as possible. It is best not to have a white cloth on the table. This prints out so very white, and catches the eye before the far more important figures and faces in the group.

In single figures, a three-quarter length, or even the head and shoulders, can be taken, but in groups the figures must be full length, and great care must be taken about the feet. The way in which they are magnified is quite marvellous, and it is not ornamental when a girl's foot looks as large as a sailor's. These remarks in some ways apply chiefly to outdoor portraits. Portraits can be taken in a well-lighted room, but require long exposure and much care in lighting to avoid too harsh contrasts. I have had very little experience in doing this, and as I wish to speak only of matters familiar to me, I will say no more on this subject.

Let me advise you not to attempt any sort of character portrait. If people like to be taken in a fancy dress worn at a ball or theatricals, that is quite a different thing; but do not dress them up, and call them by fancy names, or try to make a picture, and call it "Good-bye," "The Love-letter," and so on, at any rate, till you have plenty of experience. The faces usually express something quite different from what is intended, and are

simply absurd. If a girl likes to be taken reading a letter, and can pose naturally when doing so, you may make a nice portrait of her, but that is quite a different matter. If possible, take children just as they are. If they are dressed for the occasion, they are apt to look stiff, and the clothes they wear when playing in the garden are usually more picturesque than any others they have. A hat is apt to conceal the face and throw a dark shade, unless placed well on the back of the head, when it forms a good background to the face. For little girls, white sunbonnets are pretty if pushed back. The children will usually have contrived to tangle their hair into a picturesque condition if they have been at play, and you must not allow the nurse to appear on the scene with a brush and comb on any account. Portraits of young babies under one year or so are not often successful. You must take a snap-shot at them, or, at least, the exposure must be very short indeed, and you will then probably get an excellent portrait of their clothes, the face appearing as an uncertain blurred dab. Children are so much interested in the process, it is difficult to get them to look anywhere but at the camera, and, indeed, this is often the case with grown people also. They must be induced to fix their eyes in another direction. It is especially bad when, having persuaded your sitter to turn his head sideways and look another way, just at the critical moment, without moving his head, he turns his eyes round to see what you are doing.

Some people are so absolutely unable to preserve a natural pose and expression, that it is necessary to take them in by pretending to have finished, snap then, when they have relapsed into a natural position. L.

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"MAMMA," said little Bobby, "it's wicked to tell stories, isn't it?" "Oh, yes, Bobby," said mamma. "Then you're wicked, mamma." "Oh, Bobby, what do you mean?" "Why, mamma, you said it would make me sick if I ate that bit of cake in the cupboard, didn't you?" "Yes, Bobby." "Well, it hasn't."



Items of General Interest.

ONE of the few things which no man can understand, is a woman's love of shopping. To a man, shopping, is a tiresome and wearisome business, and he simply marvels when he finds women spending an hour or more in a shop, and possibly buying nothing after all. The fact is, men do not care for novelty or beauty, except in some big work of art or nature, whereas women love those qualities even in the most trifling and ordinary things. Beautiful fabrics, rich laces, new furniture, anything attracts a woman; a man will enjoy looking at a new picture, or a new bridge, or a mountain he has seen before; but a woman will get just as much enjoyment out of a new bonnet or a new fashion in sunshades. Then there is the feminine love of a bargain. It was a woman who bought a brass door-plate, cheap, with "Thompson" on it, on the chance that she might marry a man of that name.

THE late Lord Tennyson was sometimes rather brusque in his manner, and one day, when he had been reading "Maud" to some friends at his house, he stopped after the line, "The birds in the high hall garden calling, 'Maud, Maud, Maud,'" and, turning to a lady, asked suddenly, "What birds were they?" Embarrassed and taken aback, she blurted out, "Nightingales." "Pooh!" said the Laureate, "what a cockney you are, nightingales don't say 'Maud,' but rooks do—at least, they say something like it, 'Caw, caw, caw!'"

VERDI recently went to Montecalini to drink the waters, and while passing through Milan attended an evening party given by Signor Ricordi, his publisher. The famous composer was in the highest spirits, and asked a journalist who was present to print "a denial of the rumors which announce my candidature for Paradise." Madame Stolz, the original representative of Aida, was one of the guests, and joined Verdi in singing the love duet from the first act of *Otello*, the composer burlesquing the poses and mannerisms of Tamagno, to the immense amusement of the company.

Secrets.

THE moment a girl has a secret from her mother, or has received a letter she dare not let her mother read, or has a friend that her mother does not know, she is in danger.

A secret is not a good thing for a girl to have. The fewer secrets that lie in the hearts of women at any age the better. It is almost a test of purity. She who has none of her own is best and happiest. In girlhood hide nothing from your mother. A little secretiveness has set many a scandal afloat, and, much as is said about women who tell everything,

they are a great deal better off than women who tell too little.

A man may be reticent, and lie under no suspicion; not so a woman. The girl who frankly says to her mother, "I met So-and-So; such and such remarks were made; and this or that was done" will be sure of receiving good advice and sympathy. If all was right no fault will be found. If the mother knows, out of her great experience, that something was improper or unsuitable, she will, if she is a good mother, kindly advise against its repetition. It is only when mothers discover that the girls are hiding things from them that they rebuke and scold. Innocent faults are always pardoned by a kind parent. You may not know, girls, just what is right, just what is wrong, yet. You can be blamed for making little mistakes, but you will never do anything very wrong if from the first you have no secrets from your mother.



"CAN Miss Strummer play the piano?" asked a friend of Miss Vinaigrette. "I shouldn't like to go so far as to say she *can*; but she *does*," was the reply.

"IF I had known how sarcastic you could have been, I would never have married you," said Mr. Naggett to his wife. "You might have known," she replied, "for when you proposed to me after three years' dilly-dallying, didn't I remark, 'this is so sudden?'"

He took his rejection very philosophically and remarked, "Well, I hope we shall continue friends, at all events." "I'm afraid it is not very probable," said the lady who had refused him, "I'm going to be your stepmother."

"You see, my dear," said Mr. Young-husband to his wife, triumphantly, at three a. m. the other morning, "the moment I begin to sing to baby she is quite quiet." "Yes," said his wife, "she is easily frightened, poor little thing."

MISS MORRY-ANTEEK, anxious to get a really good portrait of her pet pug, asked a photographer the other day if he took instantaneous photographs. "Yes, miss," he replied, promptly, "I'll take you before you're a second older."

CLARA—Oh! have you heard about Cora Carrot? She is going to marry a rich widower with six children.

Dora—She always was a greedy thing.

SOMETHING FOR NOTHING

With the Patented Quaker Bath Cabinet you have at home, for 30c. each, Turkish, Russian, Sulphur, Hot Air, Vapor or Medicated Baths. No more Bath Tubs or Dr. Bills. Absolute home necessity, producing Cleanliness, Health, Strength, Renovates system; prevents Disease, Obesity. Cures without Medicine, Colds, Rheumatism, Neuralgia, Malaria, La Grippe, Eczema, Catarrh, Female Ills, Blood, Nerve, Skin and Kidney Diseases. Beautiful Complexion. Made of Best Antiseptic, Hygienic Cloth. Agents wanted. If you want one free, write C. WORLD MFG. CO., CINCINNATI, OHIO.

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For Waist or Skirt. **WILL NOT CROCK**
POSITIVELY UNCHANGEABLE AND OF SUPERIOR QUALITY.
 IN PURCHASING ALWAYS LOOK FOR "Nubian Fast Black" STAMPED ON EVERY YARD OF THE SELVAGE.



Suggestions for Mothers.

FEW people—even mothers with large families—realize how very much quite young babies and children suffer from headaches. At one time it was thought that headaches were the exclusive prerogative of the adult portion of the population, but now it is more thoroughly understood that children, especially growing boys and girls, are susceptible to headaches, arising in many cases from extreme delicacy of the nervous organization. These headaches require to be treated with the utmost care, if not they come on with increasing severity, and more constantly, until, at last, the child must be taken away altogether from its lessons, and absolute brain rest enforced.

SUCH children must be out of doors as much as possible, and never sleep in close rooms. They must also be most carefully watched, and if they have to be corrected, as is necessary with all children from time to time, the correction must be administered in such a form as not to unduly excite or alarm them. It is these very highly-strung children who have to be so safely guarded as to always speaking the truth; they get into the way of so often saying what is not the truth about the smallest matters, and this not because they are naturally bad children, but because, owing to their extreme nervousness, they are afraid to speak the truth for fear of the scolding or punishment that may be awaiting them. Such children must never be treated in any way with sternness or harshness, their hours for lessons should be curtailed, and for them public schools should be avoided until they are old enough to fight their own battles, and the tendency to this extreme nervousness has been overcome.

AGAIN, very forward, bright children, who quickly learn and grasp the meaning of everything that is put before them, should be checked with regard to mental work. How many parents have reason to blame themselves for encouraging one of their children who has greater mental ability than the others; the

CONSUMPTION CURED.

An old physician, retired from practice, had placed in his hands by an East India missionary the formula of a simple vegetable remedy for the speedy and permanent cure of Consumption, Bronchitis, Catarrh, Asthma and all Throat and Lung Affections, also a positive and radical cure for Nervous Debility and all Nervous Complaints. Having tested its wonderful curative powers in thousands of cases, and desiring to relieve human suffering, I will send free of charge to all who wish it, this recipe, in German, French or English, with full directions for preparing and using. Sent by mail, by addressing, with stamp, naming this paper, W. A. NOYES, 820 Powers' Block, Rochester, N. Y.

pride that they take in this particular child, and the great quickness to learn that it shows, making them overlook the fact that such development is unnatural for the age of the child. This premature development is extremely injurious. The tired brain will give way, and nature itself take its own revenge, brain fever being a common result, even if something worse than this does not ensue.

NERVOUS headaches may always be known by the following symptoms: pain, which extends across the forehead, or pain at the top and back of the head. This pain is of a very throbbing character, and is much increased by light and noise. The head will be burning hot, while the feet and lower extremities will be very cold. Sometimes the child will complain of not being able to see properly, and will say that everything appears to be moving about. This usually ends in a bad attack of vomiting.

THE only thing that can be done is to make the child lie down in a room from which all light has been excluded, but at the same time with the windows left open to admit plenty of fresh air. There must be no noise. Cold applications should be kept to the head—ice, if it is procurable, or some evaporating lotion, either *eau de Cologne* or alcohol and water; vinegar and water is also cooling. If the feet are cold, they must be warmed by means of hot water bottles.

Remember.

BAD associates and good manners never affiliate.

A kindness should always be remembered, and a confidence sacredly kept.

Punctuality in keeping appointments is a cardinal virtue.

Young people should be prompt. Tardiness is truant to the best interests of life.

Be careful of your speech as of your actions.

Be sure to pronounce correctly and enunciate distinctly, in a chest voice, avoiding shrill notes and nasal tones.

"I AM glad you enjoyed yourself at Aunt Mary's, darling," said a fond mother to her little boy on his return home. "Now, tell me, what did you do?" "Had tea." "Yes, but before you came away?" "Had supper." "Yes, yes, dear; but between?" "Had cakes."

"PAPA," asked a little girl of her father, the other day; "have you decided what name you are going to give baby?" "Yes, dear," said the dutiful pater; "I have decided to call her whatever name mother selects."

MR. W.—Why does Potts always ride his cycle in front of Dr. Gum's house?

MR. GEE—He is a beginner, and wants medical attendance handy in case of an accident.

Household Hints.

TO clean old sponges, boil them for three or four hours in water enough to cover them, containing a couple of tablespoonfuls of carbonate of soda, or in water mixed with a couple of handfuls of wood ashes, this to remove all the greasy matter the sponges may contain; then rinse them thoroughly, squeezing them well in several lots of clean, cold water. After this preliminary operation soak the sponges in chloridric acid mixed with four times the quantity of water, suiting the whole amount to the size of the sponge, but keeping the same proportions. After twenty-four hours let the tap run on to the sponge for some time, then rinse with the hands until all smell of the acid has disappeared. Hang the sponges up to dry over a hot stove, and, when this has been satisfactorily accomplished, the sponge will be almost as good as new.

Salt is the best cleaner of silver and metal spoons, which have been badly stained with egg. Carpets strewn with coarse salt before sweeping give out but a minimum of dust.

Where iron utensils are used in kitchens but are not in daily requisition, they are apt to become rusty. To avoid this, mix together some pounded starch, bicarbonate of soda, and water, so as to produce a thickish paste. Spread this over the utensils, and, when wanted, rinse them with lukewarm water.

To remove fly specks from gilt frames, etc., take a little alcohol in a saucer, and add to this a few drops of sal ammoniac, shake the mixture or stir it well, and apply it with a small soft camel's hair brush; after about five minutes rinse with a larger brush dipped in soft water, and let the frames dry, without wiping them, in an airy place or at a small distance from the fire; this will not stain the gilding. This is also the best remedy for bronze statuettes, chandeliers, and lamps, but in this case the application should be rinsed off with lukewarm water, and the bronze polished softly with a leather or an old silk rag. It is hardly necessary to add that plate-glass and mirrors may easily be cleaned by a mixture of whiting and alcohol.

WATCH AND CHAIN FOR ONE DAY'S WORK.

Boys and Girls can get a Nickel-Plated Watch, also a Chain and Charm for selling 1¢ doz. Packages of Blaine at 10 cents each. Send your full address by return mail and we will forward the Blaine, post-paid, and a large Premium List. No money required. **BLAINE CO. Box 32, Concord Junction, Mass.**

"Mizpah" Valve Nipples

WILL NOT COLLAPSE

and therefore prevent much colic. The valve prevents a vacuum being formed to collapse them. The ribs inside prevent collapsing when the child bites them. The rim is such that they cannot be pulled off the bottle.

Sample Free by Mail.

WALTER F. WARE, 512 Arch St., Philada., Pa.

PRIZE PICTURE PUZZLE.



The above six sketches each represent the name of a well-known poet. In order to encourage our puzzle loving readers and stimulate their interest in the muses, we offer a prize of three dollars for the first correct solution received and two dollars for the second. All answers must reach us before Sept. 24th, 1897. Letters must be addressed to the Puzzle Editor, McCall's Magazine, 142-144-146 West 14th St., New York City.

Modern Vanity.

IN Guy de Maupassant's highly "modern" tragedy, *Fort comme la Mort*, there is a lady of forty whose happiness in life is jeopardised because she cannot leap and bound on the tennis-lawn like her nimble daughter. In a hot sun, and with an impaired complexion, the poor woman has to compete with the agility of rising eighteen. She finds it impossible, and retires behind a pink-lined parasol. Well, there is balm in Gilead nowadays for the matrons of forty. No longer, to be "in the movement"—and a very heating form of movement some of us found it—need we jump and scamper in the Summer sun, pawing the air frantically with a racket. The matron of forty, a *l'heure qu'il est*, might play our fashionable game in her tiara. For tennis is practically banished to the limbo of neglected amusements, and go where one will the tapping sound of the croquet mallet is heard on every side. The game of croquet is so indelibly associated in most of our minds with the domestic idyls of Anthony Trollope and with mid-Victorian ideals of all sorts, that its renaissance at the close of the century is one of those fantastic surprises which the whirligig of time now and again affords us.

There is not even the excuse of a pardonable feminine vanity for the reintroduction of this game. In John Leech's pictures innumerable pretty girls in pork-pie hats and crinolines are to be seen placing a tiny arched foot—covered in a white stocking and a side-spring boot—upon a striped croquet ball preparatory to sending the enemy flying. But nowadays no lovely insteps are allowed to be put *en évidence*; the ball is sent swinging to the other end of the garden by the application of the mallet alone, and where the fluty-voiced curate once reigned supreme we have cadets bringing their muscles, and college men their intellects, to bear on the difficulties of the narrow hoop and the long distance. The game in short, has become a scientific

one, and what used to be an occasion for decorous youthful dalliance has become the scene of heated argument and interminable squabbles.

Fashionable Veils.

IN deference to the wish of a correspondent, I have made a special point of inspecting some up-to-date veils.

There is a decided change in these face coverings, let me say, and the newest white French veils are made of a soft, somewhat coarse net, and without spots of any kind, but with a narrow appliqué edge.

A second fashionable veil is of fine gauze, white or black, with pin chenille spots upon it, and I was shown also a very fine white tulle fall with minute black spots upon the ground.

Then pin tulle and the finest Brussels net is much worn, though by no means so becoming as chenille spotted veils, which, however, doctors condemn so strongly because of their injuring the eyes.

Yet, I need hardly say, there are many chenille-spotted veils to be seen and sold, and the newest have fancy Russian grounds. Again, there are those with medium-size chenille spots, few and far between.

In the matter of woman's rights Abyssinia is far ahead of America. According to Signor F. Martini, the house and all its contents belong to the wife, and if the husband offends her, she not only can, but does, turn him out of doors, till he is duly repentant, and makes amends by the gift of a cow or the half of a camel—that is to say, half the value of a camel.

A Pink Subscription Slip is inserted in every copy of McCall's MAGAZINE sent to our readers whose subscriptions have expired, and also in all sample copies sent to non-subscribers. Please use the same when sending in your remittance.

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and Coat of Arms for **Decorating FANS**, from \$1 per hundred, upwards. Send stamp for list. ROBERT SNEIDER CO., Engravers, 145 FULTON ST., NEW YORK

OF COURSE YOU WANT TO MAKE MONEY!

That's why you took hold of the Farnham Shear with Gauge attachments; everybody wants it; new plan of introduction, costs purchaser nothing; Agents paid salary or commission. Best Bicycle for five dozen orders. F. H. FARNHAM, 9 Dearborn St., Chicago, Ill.

NO CANVASSING OR PEDDLING!

Ladies wishing to make money in a quiet and refined way can find the means of so doing by addressing, enclosing a 2c. stamp, THE HAZELTINE CO., 3 Law Bldg., Toledo, O.

WORDS THAT BROKE MY HEART.

In order to introduce this beautiful SONG, we offer complete sheet copies (which retail at 10 cents), together with our CATALOGUE and BARGAIN LISTS, for 6 cents in stamps. F. ADAMS & CO., 655 Ocean Avenue, Jersey City, N. J.

"COLD CREAM" for the skin, make it yourself; full instructions; 25 cents. W. E. ATKINSON, Pontiac, Ill.

LADIES Mail 2c. stamp for sealed instructions how to improve your forms by using our **VELOPER**. Guaranteed. 24 page illustrated catalogue for 6 cents. Address: EMMA TOILET BAZAR, 44 Tremont St., Boston, Mass.

ANTI-JAG A marvelous cure for **DRUNKENNESS**, can be given secretly at home. It is harmless. All druggists, or write Renova Chemical Co., 66 Broadway, New York **FULL INFORMATION GLADLY MAILED FREE.**

OH! ILLUSTRATED Circular FREE, descriptive of the best **LADIES' TAILORING SYSTEM** on earth. Road Magic Scale Co., Chicago, Ill.

PHOTOS! Send any photograph, with 27 cents for 12 elegant "50-Kite" Photo Copies, 2x3 inches. Original returned. Sample 2c. stamp. J. M. House, Box 43, Gadsden, Ala.

FAT FOLKS reduced, 15 lbs. a month; any one can make remedy at home. Miss M. Ainsley, Supply. Ark. I says, "I lost 43 lbs. and feel splendid. No starving. No sickness. Particulars (sealed) 2c. HALL & CO., "C. R., Box 404, St. Louis, Mo.

Rubber Goods of every description. Cat'lg free. Edwin Hurser & Co. Toledo, O.

WRITERS WANTED to do copying at home. Law College, Lima, O.

WOMEN Make \$2 to \$10 a Day selling our Wash-Intosh Dress Skirts, new dress shields, etc. Cat. Free. Ladies' Supply Co., 3118 Forest Ave., Chicago

THE following quaint composition is one of many similar attributed to Dean Swift. It will be seen that bearing all the appearance of a scholarly piece of Latin verse it may be read, when a little rearrangement of words is effected, in our mother tongue, and then proves itself not exactly classic in either construction or sentiment:

"Mollis abuti,
Has an acuti;
No lasso finis.
Omy de armistress,
Cantu disco ver,
Meas alo ver?"

which being interpreted reads:

"Moll is a beauty,
Has an acute eye;
No lass so fine is.
O my dear mistress,
Can't you discover,
Me as a lover?"

Answers to Correspondents.



Notes and Queries on Dress, Fashion, The Household, Etc.

RULES FOR CORRESPONDENTS.

1. Our readers are cordially invited to use this column freely. If you require any information, write to us and we shall be happy to answer you to the best of our ability.
2. Letters requiring answers in next month's number should be forwarded as early as possible in the month, but not later than the 1st. of the month previous to date of issue, to ensure reply.
3. All letters should be addressed to the Editor of McCall's Magazine, 142-144 W. 14th St., New York City.

SUBSCRIBER, M. C.—1. It is said that a lotion made of one pint of rain water, one wineglass of lemon juice, and five drops of essence of rose, will do much toward fading out freckles and preserving the complexion. These ingredients must be thoroughly mixed and kept in a carefully corked bottle. 2. To whiten the hands, do not keep them long in either very warm or very cold water. Wash them well with good soap and soft water, rinse and then soap again immediately, drying them thoroughly on a soft towel. To remove the odor of the soap, wipe them with a bit of cloth moistened with a good toilet water. Do not let the hands hang down unnecessarily, and see that the circulation is good, as an impaired circulation often causes red hands and a red nose. Rub at night with cold cream, and wear a pair of loose kid gloves all night.

JEAN.—1. There is no especially prescribed form or set of words used in congratulating a newly married couple, if there were, wedding receptions would be even more monotonous functions than they are at present. Wish the wedded pair great happiness in their new life and express this sentiment in words of your own choosing, and you will not appear so stilted or unnatural as you certainly would in repeating, parrot like and by rote an arbitrary form of words. 2. You might say "I wish to congratulate you on your success in"—or words to that effect.

L. R., GRAND ISLAND, NEB.—1. There are several systems for reducing the weight. In the Sept. McCall's MAGAZINE an article is published on the subject. You must avoid potatoes, sweets, pastry, cakes, sweet corn and all starchy vegetables; eat lean meat, a little poultry, fish, toast, green vegetables, etc.; drink tea or coffee with very little milk. Take a cold sponge bath every morning and plenty of exercise during the day. 2. For sunburn and tan use any good cold cream.

COUNTRY GIRL.—1. If a gentleman offers to escort you to your home, you should—if you care to accept the offer—thank him for his courtesy and intimate that you would be pleased to have him do so, or words to that effect. 2. Read the second recipe given to "Subscriber, M. C."

G. K., CORTLAND CO., N. Y.—Certainly you can get the articles at any large drug store. I fancy it would be just as cheap and much more satisfactory for you to get the prescription put up by a pharmacist instead

of buying the articles separately and trying to mix them together yourself.

MRS. E. C. B.—For a wash to whiten the hands see second recipe given to "Subscriber, M. C." Also keep a slice of lemon on your wash stand and rub over your hands every time you wash them. This is a simple remedy but if persevered in, very effectual.

MRS. A. C., MICHIGAN. 1.—You are certainly very young for the hair to turn grey. Possibly, a good pilocarpine hair wash, if persistently applied, might restore the color, and, in any case, it would be well to give this a good trial. Here is a prescription which I think will prove efficacious: Pilocarpine hydrochlorate, six grains; precipitated sulphur, four drachms; tincture of cantharides, one drachm; spirits of rosemary, two drachms; ammonia, two drachms; rose-water, ten ounces. Use this every night, rubbing it well into the scalp for at least six weeks. If there is not an improvement by that time its use can be discontinued. 2. Any first class stationer can procure such a book for you. 3. Massage alone will not cause the face to grow plump, but it will undoubtedly be of great assistance. Drink a glass of hot milk on retiring, take plenty of nourishing food, drink a glass of Guinness' Stout at dinner, avoid over fatiguing yourself, get plenty of sleep and your cheeks will certainly become plump again. Creams and lotions will not be of much service in your case.

B. A. M.—If anyone could invent a preparation that would do what you require, his fortune would be made. I never give recipes for dyes for the eye lashes as they are sure in time to injure the vision, and besides this they are always perceptible and give a fast and made up appearance to the face.

H. A. B.—Premature greyness comes from many different causes. It may be hereditary; severe attacks of neuralgia will produce it, or some constitutional derangement may be the disturbing element. For a remedy see above answer to Mrs. A. C.

MRS. J. W. W., COLORADO.—There is very little change from year to year in the styles of riding habits. The sleeves are made quite small with but a small amount of fullness at the shoulders, almost like a coat sleeve. Bodices are cut slightly pointed or in the coat style. Sometimes they are made with vest of the same material cut out in a V to show a white collar and piqué stock.

FLORENCE.—A girl of sixteen, if she is well grown, can dress her hair in any of the popular fashions. She is too old to wear it in a long braid. In this magazine for September, 1896, you will find an article on the subject entitled "How Young Girls Should Dress Their Hair," it is still up to date as fashions in coiffures change slowly.

FREE-GOLD

We propose to have "THE HOME VISITOR" the most popular Magazine in America, and our directors have decided to spend liberally to induce people to become interested. We print here a list of words. These are sets of letters jumbled from which can be made names of ten Presidents of the United States. For instance Trang can be transposed into Grant, and so on down the list. To the person who sends the nearest correct and neatest list, we will give \$250 in gold. To the person sending the next, \$100; 3d, \$75; 4th, \$50; 5th, \$30; 6th, \$25; 7th, \$20; 8th, \$15; 9th, \$10; 10th, \$7.50. To next Fifty, each \$2.00. To next Fifty, each \$1.00, and next One Hundred, each one a present ranging in value from 50 cents to one dollar.

Besides every contestant who sends in three or more correct names will receive Free our Ladies' Work Basket Companion Set, containing darning, wool, yarn and carpet instruments, and five doz. steel needles that cannot be purchased for less than 50 cents and which make a desirable present to any woman, a Japanese Handkerchief of fine Shifu texture with elegant lace design borders and Two Interesting Books. All solutions will be judged according to distance of contestant so as to show no partiality. It will be necessary for each contestant to send 25 cents for 6 months' subscription, "THE HOME VISITOR," can have their subscription extended or can have magazine sent to any given address for 6 months and receive themselves the Work Basket Set, Books and Handkerchief, and chance for cash premium. No solution will be recorded unless amount is enclosed in same letter. Names of successful contestants will be given in "HOME VISITOR," and premiums will be fairly awarded. Send your answer now. If you have tried in other contests without reward, you may be successful this time. We refer you to any bank in Philadelphia as to our reliability and reputation. Address letter to "HOME VISITOR" PUBLISHING CO., 1513 N. 16th Street, Philadelphia, Pa.

NEW LADIES GIRDLE. 20c.



LATEST STYLE.

JUST OUT.

All white metal ribbon girdle or belt; continuous piece of unbreakable metal 25 inches long with over 200 slots for ribbon. Sterling silver plate; beautiful embossed buckle; complete with best silk ribbon; adjustable to any size; store price 50c.; Our price, with large catalogue post-paid, Only 20c. 2 for 35c. R. H. Ingersoll & Son, 65 Cortland St., Dept. No. 31 N. Y.

A SOLID GOLD FOUNTAIN PEN FOR ONE DOLLAR.

Stub, Medium or Fine Point. Packed in neat box with directions and filler. RAND McNALLY & Co., Chicago, Ill.

THE MME. McCABE CORSET



LADIES, Send for Catalogue. Side Guaranteed Unbreakable. LADY AGENTS SEND FOR TERMS. ST. LOUIS CORSET CO. Dept. X, St. Louis, Mo.

Prizes for Naming PRESIDENTS

A Contest of Skill and Education by a Reasonable Magazine.

Toilet Whispers.



A REMEDY FOR A DRY SKIN.—

When the skin is constitutionally of a dry nature, and liable to become rough and irritable at almost every change in the weather, it is generally desirable to apply, at least once a day, a good emollient preparation. Cold cream of almonds is an excellent specific for this purpose. To make it, mix together four ounces of oil of almonds, half an ounce of white wax, and half an ounce of spermaceti. These ingredients should be put in a jar. Set the jar in a saucepan of water over a slow heat, and mix the ingredients thoroughly together. When the mixture is a smooth liquid, stir in two ounces of orange flower water; mix well, and store in an earthenware pot. Simple olive oil is also an excellent unguent for use on the skin. There is no danger from the use of vegetable oils. A great many people with naturally dry skin use a little simple oil after bathing, and for this purpose a vegetable oil, like oil of almonds or olive-oil, is to be preferred to anything else.

CAMPBOR ICE FOR THE HANDS.—Camphor ice, which is made with olive-oil, is an old and tried family remedy for rough hands, and is very easily made. Take three drachms of camphor, three of white beeswax, and three of spermaceti. Add two ounces of sweet olive-oil. Put the mixture into a jar, set in a saucepan of boiling water, and let it melt into a smooth mass. It will be white and almost translucent when cold. While it is in a liquid form, pour into little jars.

TIRED FEET.—When the feet are tired and tender after much walking or standing during the day, there is nothing that will afford them so much relief as a good warm foot-bath. Take as warm water as can be borne, and throw into it a handful of good sea salt. Bathe the feet and legs with this for from five to eight minutes, and then rub briskly with a dry towel. The effect is most refreshing. It is a useful thing to know, too, that bathing the feet in this way just before retiring is an excellent remedy for insomnia.

TO WHITEN THE NECK AND THROAT.—When the neck and throat have become brown or yellow looking through exposure to the sun, they may be whitened by the persistent application every night of the following paste, spread on soft rag, and wrapped round the neck: Honey, one ounce; lemon juice, one teaspoonful; oil of bitter almonds, six drops; the whites of two eggs. Add enough fine oatmeal to make a smooth paste.

A DELIGHTFUL WATER-SOFTENER FOR THE BATH.—Cut a yard of cheese-cloth or butter-muslin to form bags four inches square. Mix two and a half pounds of fine oatmeal, four ounces of powdered Castile soap, and eight ounces of powdered orris root. Fill the bags loosely, and place one in the bath, using it as a sponge. The effect upon the skin is very soothing and grateful, and leaves a delightful perfume.

Our branch office in Chicago, 189 Fifth Ave., is sure to prove a great convenience to readers living in the vicinity of that city.

What Wicked Wits Have Said of Women.

WOMEN'S friends are cushions in which they stick their pins.

A **WOMAN** has never spoiled anything through silence.

OF all animals, cats, flies and women take the longest time dressing.

MEN are never consoled for their first love, nor women for their last.

MANY would be quite amiable if they would forget to be amiable.

THERE is only one way to praise a woman: speak ill of her rival.

WHO takes an eel by its tail and a woman at her word, holds nothing.

FRIENDSHIP between two women is usually a plot against a third.

A **MAN** admits he was in the wrong: a woman never; she is only mistaken.

WOMEN die twice: when they cease to please, as well as when they cease to live.

IN going to ask a favor, a man says to himself: "What shall I say?" But a woman asks herself: "What shall I wear?"

ALEXANDRE DUMAS said the woman was the last thing made, and shows signs of fatigue.

HALF the sorrows of women would be averted if they could repress the speech they know to be useless.

HEINE said that every man who marries is like the Doge wedding the Adriatic Sea: he knows not what he will find—treasures, pearls, monsters, unknown storms.

WOMEN are all alike. When they're maids they're mild as milk; once make 'em wives, and they lean their backs against their marriage certificates and defy you.

If you would know a woman's faults, praise her to her dearest feminine friends.

"Oh, yes; I am to be married on the twentieth," said little Miss Perte. "Really; and who is to be the happy man?" asked old Heaviman, with an air of paternal interest. "Well," replied she, with an arch smile, "I can hardly tell you. Jack Tynto wants me to elope with him; but I'm engaged to Bob Mildmay."

A Modern Romance.

MOONLIGHT talks,
Midnight walks;
Longing eyes,
Soothing sighs;
Front gate,
Very late.

Parlor scene,
Feeling mean;
Dearest Bess,
Answer "Yes";
Kind kiss,
Blind bliss.

Interview
Papa, too;
Nothing loth;
Couple glad,
Have it bad.

Organ swells,
Marriage bells;
Honeymoon
Ended soon;
Double Brown,
Settled down.

FRANK—Some genius in Birmingham has invented a buttonless shirt.

BILLY—Why, that's old. I've worn them ever since my wife learned to ride a bike.

"**DAVID**," said Edith, "what makes grandma talk so much?"

"Can't you see?" replied the boy. "She's got a double chin!"

The Fall and Winter Number of "The Bazar Dressmaker."

The Fall and Winter number of "The Bazar Dressmaker," the most reliable and best illustrated fashion catalogue on the market, is now ready for delivery. It contains pictures of every pattern published by The McCall Co.—over six hundred different designs for ladies, misses and children. It is a large and handsomely printed 76-page publication, size 11½ x 16½. The pattern designs show the very latest and most tasteful fashions for ladies', misses' and children's costumes, waists, skirts, capes and jackets, as well as new ideas in collars, sleeves, bodice decorations, etc. Up-to-date dressmakers cannot afford to be without it, while it is absolutely indispensable to ladies who do their own dressmaking.

Price, including postage, 25 cents. At our agencies, 20 cents.

BE SURE THIS SIGNATURE

James McCall

is on every pattern you buy. Others not genuine. Beware of Imitations. This signature means standard of merit; it means a carefully cut pattern; it means a reliable pattern; in short, it means a perfect pattern in every particular.

The McCall Bazar Patterns

have been models for dressmakers for over twenty-seven years. Do not be persuaded to take any other. Insist upon having a McCALL BAZAR PATTERN.

Hundreds of leading dry goods and department stores throughout the United States sell them; but, if you are not convenient to any of them, send to us. You can send a post-office money-order; they only cost 3 cents fee for any sum up to \$2.50, or you can enclose two-cent stamps. Orders by mail receive our prompt attention. Patterns are mailed same day orders are received. Be sure to give number and size wanted. Address

THE McCALL CO., 142-146 West 14th St., New York City.

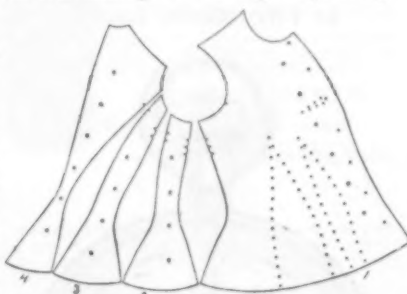
HOW TO USE A McCALL BAZAR PATTERN.

BY THE aid of a good pattern, dress-making becomes a very simple art. For this purpose the celebrated McCALL BAZAR PATTERNS are superior in every respect. In fact, many ladies invariably refer to them as "the reliable patterns." Not only is a perfect fit guaranteed (if a proper size is selected), but the appearance of any figure is sure to be improved by wearing a bodice cut after these designs. They are made with curved seams perfectly adapted to the human form. A garment may be fitted by a McCALL PATTERN with none of the troublesome alteration and guesswork that are absolutely necessary, when one of the many carelessly cut patterns now upon the market is employed.

Another great point in favor of the McCALL BAZAR PATTERNS, is the ease with which they may be put together without possibility of mistake. The whereabouts of all plaits, gathers, biases etc., are plainly marked by crosses and perforations. For instance; one cross shows where a garment is to be plaited; two crosses show where it is to be gathered; three crosses denote the place where there is no seam. All seams are very carefully notched to show how they may be put together. Every separate piece of the pattern is stamped by large round perforations to mark the position in which the pattern is to be laid on the material, while the written directions that appear on each envelope are so simple that they cannot be misunderstood by the merest novice. For Ladies, we cut each pattern in 5 or more sizes, 32, 34, 36, 38 and 40 inches bust measure. If the pattern is suitable for stout figures, two or more extra sizes are cut. For Misses, our patterns are also cut in 5 sizes, 12, 13, 14, 15 and 16 years. Girl's patterns, 8, 9, 10, 11 and 12 years. Children's, 4, 5, 6, 7 and 8 years, and Infants up to three years. Ladies' capes, colarettes, etc., are usually cut in three sizes, small, medium and large.

To make a garment, take one of these patterns, double your lining, pin on the pattern and carefully trace around it with a tracing wheel. Then cut out the lining, allowing half an inch extra outside the tracing for seams everywhere, except at the shoulder and under-arm seams, where you must allow one inch in case of alteration. Where in-turns are allowed, trace through the holes. For full-busted figures, a dart should be taken up in the front of the lining only, as indicated by the perforations. Lay the lining on the material doubled and cut the

material the same size as the lining. Baste lining and material together on the tracing for a guide to sew by. This retains the shape of the pattern. The lining should be basted a trifle fuller than the material lengthwise. Next baste your garment closely, with the exception of the shoulder and the under-arm seams, which should be pinned on the outside. It is now ready for fitting. Try on and pin the garment together where traced on the front, and shape to the figure. If the garment is too tight or too loose, alter it where the large seams are on the shoulder and under the arms. It can also be taken in or let out in the centre of the back, but never alter the darts or side seams, and do not cut off the darts until the garment is fitted. Before making the collar, fit the stiffening and shape it to the neck when fitting, and put a tracing where it sews on. When your seams are stitched they should be notched and thoroughly pressed open. Put bone casings on very full, and if bones are used they should be soaked to make them pliable enough to bear the needle. Both sleeves and skirts can be lengthened or shortened at the bottom. Put the inner seam of the sleeve to the notch in the arm hole. Do not forget to allow all seams for making. In cutting always double the material. Place both right sides together. Care should be taken to have the material run the same way. Cloth should be cut with the nap running down, velvet up. To match figured or striped goods, pin the figures together before cutting. The secret of dressmaking is in basting and pressing.



A FAC-SIMILE OF THE McCALL BAZAR PATTERNS.

Observe the beautiful curves—fine proportions—and beautifully shaped front—all of our patterns are cut according to above MODEL. That is the reason we have sold MILLIONS—AND NO COMPLAINTS.

No. 1, Indicates—The Front Piece.

No. 2, Indicates—Under-arm-Piece.

No. 3, Indicates—The Side Back Piece.

No. 4, Indicates—Back Piece.

The large holes **O** in each piece, indicate, how the pattern is to be placed on the straight of the goods.

The several small holes in piece No. 1, running from the bottom to the bust, indicate the darts.

The 7 small holes in piece No. 1, at the bust, indicate, a dart to be taken up in lining only, for full busted figures.

The 7 small holes running near front edge lengthwise of piece No. 1, indicate the in-turn.

The several notches in each piece indicate how the pattern is put together.

The notch in piece No. 1, at the arm size, indicates, where to place the inner seam of the sleeve.

Allow for Seams not less than one inch on inside of piece No. 1, and right side of piece No. 2. Allow $\frac{1}{2}$ inch on left side of piece No. 2, and on each side of pieces Nos. 3 and 4, and one inch on shoulder seams, front and back.

It is impossible to cut a pattern for the general public and make a reliable and uniform width allowance, various textures of goods requiring different width of seams.

All patterns issued by us have the name of James McCall printed on the envelope.

HOW TO SEND MONEY.

Remittances should be made in a Post-Office Money-Order, New York Draft, or an Express Money-Order payable to McCALL'S MAGAZINE. WHEN NONE OF THESE CAN BE PROCURED, send the money in a Registered Letter, Post-Office Money Order Fees:—Under \$2.50, 3 cts.; \$2.50 and less than \$5, 5 cts.; \$5 and less than \$10, 8 cts.

THE McCall Bazar Patterns have been known for 27 years as "The Reliable Patterns." They always fit. We never receive any complaints. They are economical—no alterations necessary. They are for sale in many of the leading stores throughout the United States. Orders by mail receive prompt attention. Patterns always sent the same day order is received.

The Blue Wrapper.

Do NOT forget that when you receive your McCALL'S MAGAZINE in a blue wrapper, it means that your subscription expires with that issue and that we hope you will renew it promptly.

FREE PATTERN BLANK.

45	DATE.....189
THE McCALL COMPANY, 142-146 WEST 14TH ST., NEW YORK CITY.	
Enclosed find fifty cents for one years' subscription to McCALL'S MAGAZINE, beginning with the.....	
number and a FREE pattern. No.....Size.....	
Name.....	
Post-Office.....County.....	
St. No. (if necessary).....State.....	

MAIL ORDER BLANK.

MCCALL COMPANY, 144-146 WEST 14TH ST., NEW YORK CITY.	
Enclosed find.....cents, for which send Pattern	
No.....Size.....	
Name.....	
Address.....	

If you do not wish to mutilate your magazine by using the above blanks, write a letter similarly worded. Be sure to give correct number and size of pattern wanted.

Sterling Silver Thimble

604.—This Sterling Silver Thimble, handsomely chased edge, will be sent, post-paid, for two yearly subscribers to McCALL'S MAGAZINE, or for one subscriber and 10 cts. added money.



Address THE McCALL COMPANY,
142-146 West 14th St., New York.



Ladies' Solid Silver Chatelaine Watch.

Style 3.—A Solid Silver Ladies' Chatelaine Watch, handsomely engraved case, jeweled movement, and a very good timekeeper.

Sent post-paid for \$5.00, or for sixteen yearly subscribers to McCALL'S MAGAZINE.

If you haven't time to get up a club of 16 subscribers, send a club of ten subscribers at 50 cents each and \$1.62 added money or a club of 5 subscribers at 50 cents each and \$2.60 added money.

THE McCALL COMPANY,
142-146 West 14th Street,
New York City.



No. 1672

No. 1672 is a Beautiful Solid Gold Ring, set with three real Pearls. Sent free as a premium for a club of only 12 subscribers at fifty cents each, or for sale at \$2.75.

Address THE McCALL COMPANY,
142-146 West 14th St., New York.

Pratt's Chart of Chords for the Piano.

A Quick Method of Learning to Play the Piano Without a Teacher.



Intended for those who have not the time to take lessons. A complete self-instructor, enabling anyone to play the piano or organ at sight. This chart is the practical result of years of study by CHARLES E. PRATT, the noted American composer and musician. With this chart anyone can become an expert pianist, playing accompaniments to the most difficult songs at sight, as well as dance music, marches, etc. This chart is valuable to the advanced musician as well as to the beginner, embracing nearly every major and minor chord used in music. It is the most comprehensive yet simplest chart ever published, and is indorsed by teachers and musicians everywhere.

To introduce PRATT'S CHART in every home, we will send free with each chart the "GIANT ALBUM OF SONGS," containing 184 songs, with words and music, including the great hits, "I Won't Be a Nun," and "The Mountain Maid's Invitation." Also old and new favorites, and war songs.

The price of the chart alone is \$1, but until further notice we will send PRATT'S CHART, and the GIANT ALBUM OF SONGS, postpaid, for 25 cents.

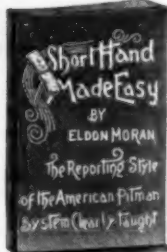
or free for one subscriber at 50 cents and 10 cents added money.

Address THE McCALL COMPANY,
142-146 West 14th St., New York City.

Shorthand Made Easy.

By ELDON MORAN.

The Pitman System Clearly Taught. A Short Cut to Profitable Employment.



Hundreds of the best stenographers to-day, have learned the art by home study. There is no reason why any boy or girl should not learn stenography at home. The method which is taught in this book is the swiftest and best mode of shorthand writing. Easiest and quickest to learn.

A little daily practice will enable anyone to make verbal reports of sermons, lectures, etc. You can perfect yourself in a short time so you will have a pleasant and profitable occupation.

Stenographers earn from \$15 to \$25 per week. You can get employment in your own town. Every factory and business house wants stenographers.

Prof. Eldon Moran is one of the best shorthand teachers in this country. He will give two individual lessons free by mail, to every one who buys this book. These free lessons give you a right start. They are worth \$2. Each book contains coupons good for two lessons. It's a business education at home. It contains 30 engraved plates. Handsomely printed and bound. Publisher's price, 50 cents per copy. One copy 25 Cents.

or free for one subscriber at 50 cents and 10 cents added money.

Address THE McCALL COMPANY,
142-146 West 14th Street,
New York City.

A Handsome Watch.

Sent FREE For Six Subscribers at Fifty Cents Each.



Many of the men and boys are interested in looking over McCALL'S MAGAZINE premium pages and for their benefit we have arranged with the wholesale jewelry trade for a good, serviceable watch and chain. This watch will please any man or boy. It will not do for a girl. Take this copy of the magazine and get for McCALL'S MAGAZINE, six subscribers at fifty cents each and receive the watch free, as a premium. Every one of the six subscribers will get a pattern free as a premium.

Address
THE McCALL COMPANY,
142-146 WEST 14TH ST., N. Y.

Wilson's Modern Dances.

A Full and Complete Exposition of all the Newest and Popular Dances.



The York,
La Pavane,
Military
Schottische,
Christmas
Polka,
Highland
Schottische,
Waltz
Caprice,
etc. etc.

with the fullest and most explicit directions, illustrated by diagrams of the figures and bars of music, showing the times and the movements. It contains also full instruction as to all that is required for balls, sociables, parties, etc.; how to make the arrangements; the responsibilities and duties of officers and committees; the rules of conduct and etiquette; in short, all that the managers of or participants in a dance need to know. By studying its plainly-written pages the gentleman not only easily learns the rudimental positions and movements, but he gains that entire mastery of all the etiquette of fashionable dancing reunions that qualifies him to prompt and adroitly lead his fair partner in all the advances, retirings, swingings, and balances, while the lady learns from this book how to gracefully yield to the slightest hint and gentlest motion of her skilled partner. A PERFECT INSTRUCTOR. Price 25 cts.

or free for one subscriber at 50 cents and 10 cents added money.

Address THE McCALL COMPANY,
142-146 W. 14th St., New York.

One Hundred Ornamental Stitches in Embroidery.

With Eight Full-Page Illustrations.



For ornamenting the seams of Crazy Patchwork, or for other ornamental work where Fancy Stitches are used. It shows how pieces for patchwork may be put together to get the best effect, how to cover up seams with fancy stitches, how to join edges, and many other things.

The book illustrates over one hundred and fifty of these Stitches, and besides this gives explicit directions for taking

Art Embroidery Stitches, comprising the Outline Stitch, the Kensington Stitch, Arrasene and Chenille Embroidery, Ribbon Work, Plush or Tufted Stitch, etc. It also tells how to do

Kensington Patching. It is one of the most valuable little books on embroidery and needlework, and the low price places it within the reach of all. Sent, postpaid, for 15 CENTS PER COPY.

SELF THREADING THIMBLE.



Teeth and eyes saved. Needle threading conquered at last. This patent thimble combines a needle threader B, through which a needle can be easily threaded. Also a thread cutter A, which never dulls. Two ingenious attachments saving teeth, biting thread, and eyes threading needle while sewing.

The thimbles are highly polished and plated and resemble coin silver. The threader is the most perfect ever produced. The combination thimble and threader retail for 10 cts. though they have been sold as high as a dollar a piece.

Offer No. XXI.

"One Hundred Ornamental Stitches in Embroidery," and "Self Threading Thimble" sent for two yearly subscribers to McCALL'S MAGAZINE.

Address THE McCALL COMPANY,
142-146 West 14th St., New York.

How to Take Measures for Patterns.



Measurements for McCall Patterns.

Garments requiring Bust Measure.—Pass the measure around the body over the fullest part of the bust—close under the arm—a little higher in the back—draw closely, not too tight.

Garments requiring Waist Measure.—Pass the measure around the waist—draw moderately tight.

Ladies' Sleeves.—Pass the measure around the muscular part of the arm (about one inch below the arm-hole), drawing the tape closely.

Ladies' Capes.—Small size—corresponds with 32 and 34 inches—Medium size—36 and 38 inches—Large size—40, 42 and 44 inches—bust measurements.

Measurements for McCall Patterns.

Ladies' Collars.—Small size is 13 to 14 inches—Medium size—14½ to 15 inches—Large size—15½ to 16 inches—neck measurements.

Garments for Misses, Girls and Children, should be measured by the same directions as given for ladies. When ordering these patterns, give age also.

Mens' and Boys' Garments.—Coats, Vests, etc. Pass the measure under the jacket, around the breast, draw moderately tight.

For Trousers.—Pass the measure around the waist.

For Shirts.—Pass the measure around the collar-band, and allow one inch. When ordering patterns for Boys, give the age also.



Handsome Rings.



No. 882



No. 941

Either of these rings, No. 882 and No. 941, will be sent Free, post-paid, for two subscribers to "The Queen of Fashion." They are rolled gold rings. Good quality. No. 882 is set with pearls and turquoise. No. 941 is set with single white stone.

When ordering a ring send a piece of paper that just goes around the finger.

Child's or Misses'

Solid Gold Band Ring.



This beautiful Child's or Misses' neat, hand-engraved band ring, solid gold, will be sent, post-paid, for one yearly subscriber to "McCall's Magazine" and 10 cents added money. Address,

THE McCALL COMPANY,
142-146 W. 14th St., New York

Club-Raisers Wanted

Every lady who reads this article may become a McCall's MAGAZINE club-raiser if she chooses to do so (unless we already have a club-raiser in her town) by sending to us for our special offer. It is easy to get subscribers for McCall's MAGAZINE, because it sells at sight. The Circulation Department has recently been reorganized, and our friends will be able to get subscribers all the year round, if they will just drop us a line for particulars.

Address,

THE McCALL COMPANY,
142-146 West 14th St., New York City.

MENLYPTOL



Endorsed by the Medical Profession. Gives immediate relief in the treatment of

**COLD IN THE HEAD,
CATARRH, HAY FEVER,
ASTHMA, BRONCHITIS,**

In fact, all diseases of the respiratory organs. A powerful antiseptic, destroying all germs and microbes.

PRICE 10 CENTS.

It Clears the Head—

→It Strengthens the Voice.

DIRECTIONS.—Remove the stopper and place the bottom or nasal piece to the nostril and draw a long, deep breath. For Throat and Lung trouble inhale by the mouth.

It is not necessary to keep it corked, as it can be carried in the pocket, open, for months without losing its strength.

TESTIMONIALS.

PHILADELPHIA, Pa.
Menlyptol has given me more relief from my catarrh than any remedy I have ever used.
F. T. WOODINGTON.

ST. LOUIS, Mo.
I had severe cold in the head. Your Menlyptol gave me instant relief.
CHAS. L. RUCKER.

COALPORT, Pa.
Menlyptol has cured me of hay fever, and I will always keep it by me to use in case of obstructed breathing.
MARY B. NEVLING.

Each bottle will last for months and cure or relieve all these kinds of sickness in a family. Agents sell them readily at 10 cents. We will furnish them at 55 cents per half dozen, delivered free, or will send one dozen for a club of three subscribers at 50 cents each, or four for one subscriber at 50 cents, and 10 cents added money.

THE McCALL COMPANY,
142-146 West 14th St., New York City.

OUR SPECIAL VASELINE OFFER.

Vaseline is an article that has been on the market for twenty-five years, and its merits are so great that it stands entirely alone. It is a product of petroleum, refined by processes of filtration just as sugar is refined. "McCall's Magazine," by a special arrangement with the "CHESEBROUGH MFG CO." THE ONLY MAKERS OF VASELINE, is able to offer a chest of Vaseline remedies that should be in every house. Let it be distinctly understood that only one "Chest" will be sent to any address. The "Chest" contains:

1 Cake Vaseline Soap,

1 Tube Vaseline Camphor Ice,

1 Jar Vaseline Cold Cream,

1 Two-Ounce Tube Pure Vaseline,

1 Tube Capsicum Vaseline.

Vaseline Soap is good for all family purposes. Vaseline Camphor Ice is used to cure affections of the skin. Vaseline Cold Cream is for use in cases of chafing and after shaving. The uses of Cold Cream are so numerous as to need no further mention. Pure Vaseline is useful every day in the year in well-regulated households. Capsicum Vaseline is a cure for colds in the chest, throat, etc. It is also a speedy cure for toothache. The lowest retail price for this box mailed, is 71 cents.

We will send the chest of remedies above mentioned to any lady who will try to take subscriptions for us, for her promise to do so and 25 cents, unless there is already a McCall's Magazine club-raiser in her town, in which event we will send the chest of remedies for 25 cents and the names of several ladies in other towns who might raise clubs for us.

Address THE McCALL COMPANY,
142-146 West 14th St., New York.

\$1 GIVEN EVERY WEEK FOR LARGEST CLUB RECEIVED THAT WEEK.

Beginning Sept. 1st, 1897.

Our subscribers should make their clubs as large as possible, each week, when sending them in, because a difference of one subscriber may gain a prize of one dollar. We give the dollar prize to the lady sending the largest club received by us each week whether it be worked for specially or not. We are able to give the most readable magazine ever published because of the immense subscription list we have and we offer these beautiful premiums and valuable prizes so as to get a list even larger than it is at present.

Be sure you get Pears.



THE LEADER

Among soaps for softening and beautifying the skin and rendering it clear and transparent is Pears'. There is nothing equal to it. Established over 100 years. 20 International Awards. All sorts of stores sell it—especially druggists; all sorts of people use it. There are soaps offered as substitutes which are dangerous—be sure you get

Pears' Soap.

An Insight into the Extraordinary Conditions in India

Report of the Special Commissioner sent by

The Cosmopolitan Magazine

To Investigate the Plague and Famine
Eight Millions Already Dead

Probably Twenty Millions will Perish

With the exception of the noted World's Fair number of THE COSMOPOLITAN, which reached a price of five dollars a copy after the last edition had been exhausted, no stronger number of this magazine has ever been issued than that for July, 1897. The report of Julian Hawthorne, the Special Commissioner sent by THE COSMOPOLITAN to India to investigate the horrors of the plague and famine, is of an extraordinary character, and will open the eyes of the world to conditions which were scarcely suspected.

This issue of THE COSMOPOLITAN also contains what is probably the greatest poem of this quarter of the nineteenth century. This new rendering of Omar Khayyam's Rubaiyat, which departs entirely from Fitzgerald's,

Amelie Rives Reappears as a Story-teller. The remarkable story of Robert W. Chambers is given. The War of the Martians, by Wells, which is attracting the attention both of the scientific and non-scientific good-story-loving public, is continued, and there is a fourth story by Newell. The educational discussion—this time by Professor Peck, of Columbia—the story of "The Every-Day Life of a Sister of Charity," elaborately illustrated; "The Genesis of a Comic Opera," given by Reginald de Koven; President Gilman, of the Johns Hopkins University, on "The Bankruptcy of Science," and an interesting story by the Greek who conceived and brought into existence "The Streets of Cairo at the World's Fair"—these are some of the contents of this ten-cent magazine.

Other Stories by Chambers, Wells and a Becket.

The Humor of Peter Newell.

Leading Educators of the World Discussing Educational Question in Cosmopolitan.

Four Grand Offers.



McCall Bazar Pattern No. 4842

No. 1. A pattern of this stylish Waist, in any size, from 32 to 44 inches bust measure, or any other McCALL BAZAR PATTERN which you may prefer, and a year's subscription to **McCall's Magazine**, only **50 cents**.

No. 2. A pattern as above, **McCall's Magazine** one year, and **Munsey's Magazine** one year, will all be sent for only **\$1.15**.

No. 3. A pattern as above, **McCall's Magazine** one year, and the **Cosmopolitan** magazine one year, will all be sent for only **\$1.10**.

No. 4. A pattern as above, **McCall's Magazine** one year, and **McClure's Magazine** one year, will all be sent for only **\$1.10**.

The McCALL BAZAR PATTERNS have been known for 27 years as the "Reliable Patterns." They have not an equal for style. They always fit.

Send your remittance to

THE McCALL COMPANY,

142-146 West 14th St., NEW YORK CITY.